LALLY WEYMOUTH TALKS BLACK MONDAY WITH DOLLAR BILL BRADLEY

JEANIE KASINDORF ON DICK AND JONI · ERIC POOLEY ON HOLLY HUNTER

$1.95 • DECEMBER 14, 1987

NEW YORK®

BY GIGI MAHON

MANNERS FOR THE '80S

WHAT'S FAIR IN FIGHTING FOR A

CAB?

DO YOU TIP THE

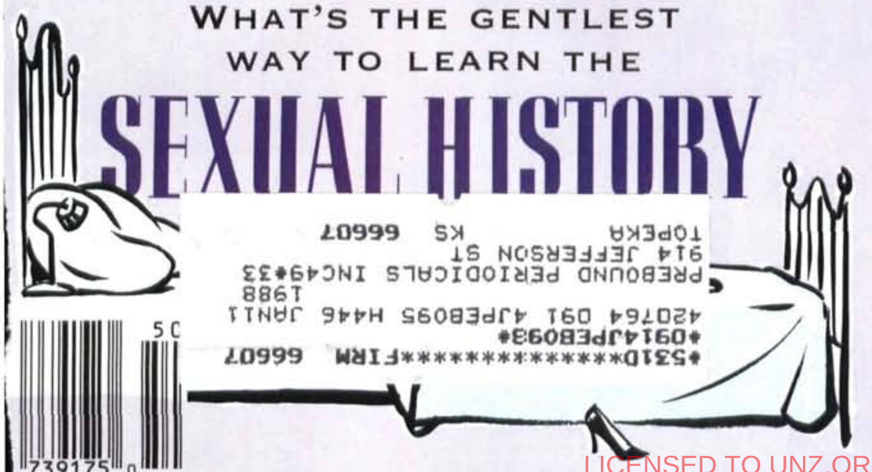
SUSHI CHEF?

WHAT DO YOU SAY TO SOMEONE WHO'S BEEN ACCUSED OF

INSIDER TRADING?

WHAT'S THE GENTLEST WAY TO LEARN THE

SEXUAL HISTORY



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DINNER PARTY?

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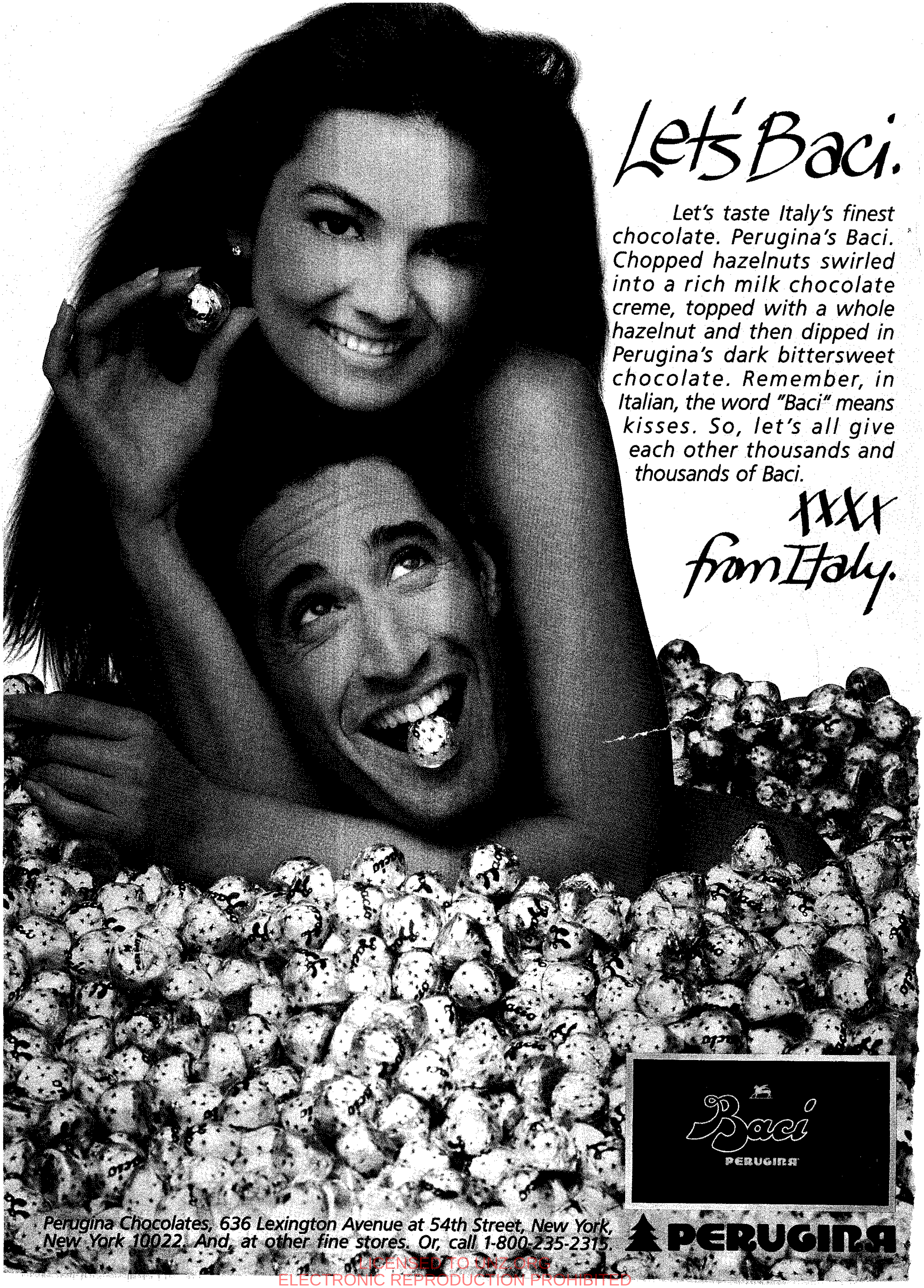

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CONTENTS

46 Manners for the Eighties

BY GIGI MAHON

What's the right way to compete for a cab when other people on the street are already trying to get one? How—and when—do you ask a lover for his or her sexual history? Should you tip the sushi chef? When, in the case of skirts, is short *too* short? Who should offer a seat to whom on the subway? In an effort to deal with the intricate dance of daily life in this city, Gigi Mahon offers a primer on New York etiquette.

56 Black Monday and Beyond

BY LALLY WEYMOUTH

Many Democrats are hoping Bill Bradley will enter the presidential race, but it seems likely the New Jersey senator will sit 1988 out. Bradley, an architect of the 1986 tax bill, probably knows more about economics than anyone else in Washington; given the current uncertain state of the economy, his expertise is especially valuable. A talk with "Dollar Bill" about Black Monday, the global economy, taxes, and his future.

60 Dick and Joni

BY JEANIE KASINDORF

They were publishing's top couple—Dick Snyder, head of Simon & Schuster, and Joni Evans, chief of the publisher's trade-book division. Together, they made S&S publishing's hot house. And when their marriage started coming apart, it became the industry's hot story. Eventually, two of the country's most powerful publishing houses felt the aftershocks when Evans moved across town to rival Random House, quickly becoming chief of trade books there. The saga of Dick and Joni.

70 Hey, Man, It's Holly Hunter!

BY ERIC POOLEY

Holly Hunter is an unusual leading lady: She describes herself as "itty" and starts most conversations with "Hey, man." The actress from Conyers, Georgia, is best known for her work in Beth Henley's plays and for her turn as Edwina, the baby-stealing policewoman in *Raising Arizona*. Her performance in James Brooks's new film, *Broadcast News*, may make her the most talked-about actress of the season. "I'd wanted a new kind of heroine," says Brooks. "I got one."

DEPARTMENTS

16
THE BOTTOM LINE

By John Crudele

According to some experts, now is the time to take a capital gain.

24
ON MADISON AVENUE

By Bernice Kanner

An inside look at the holiday rush in a Tiffany setting.

30
STAR TECH

By Phoebe Hoban

Gadgets and gizmos for a technophile's Christmas.

35
THE NATIONAL INTEREST

By Joe Klein

Gorbachev failed to become a player in the presidential race.

93
WINE

By Alexis Bespaloff

A group of wines making their first New York appearance.

105
THE UNDERGROUND GOURMET

By Jane Freiman

Two cafés—one offering a taste of Mexico, the other of Russia.

THE ARTS

78
RECORDS

By Peter G. Davis

A report on some of the more unusual recent recordings.

SIMON RATTLE
THE
Jazz
ALBUM
MILHAUD
GERSHWIN
STRAVINSKY
BERNSTEIN
LONDON SINFONIETTA
EMI
78

84
DANCE

By Tobi Tobias

The Moscow Ballet offered a mix of classics and predictable kitsch.

86
MOVIES

By David Denby

Spectacular entertainments from Steven Spielberg and Oliver Stone.

89
ART

By Kay Larson

Art books large and small, just in time for the holidays.

91
TELEVISION

By John Leonard

The return of Miss Marple is worth cheering about.

MISCELLANY

Letters 8
Intelligencer, *by Peg Tyre and Jeannette Walls* 13
Fast Track 40
Ruth Recommends, *by Ruth Gilbert* 44
Best Bets, *by Corky Pollan* 77
Sales & Bargains 106
Cue Listings 108
Crossword Puzzles 164
Classified
  Town and Country Properties 150
  Travel 151
  Health and Fitness 153
  Services and Sales 154
  Strictly Personals 159

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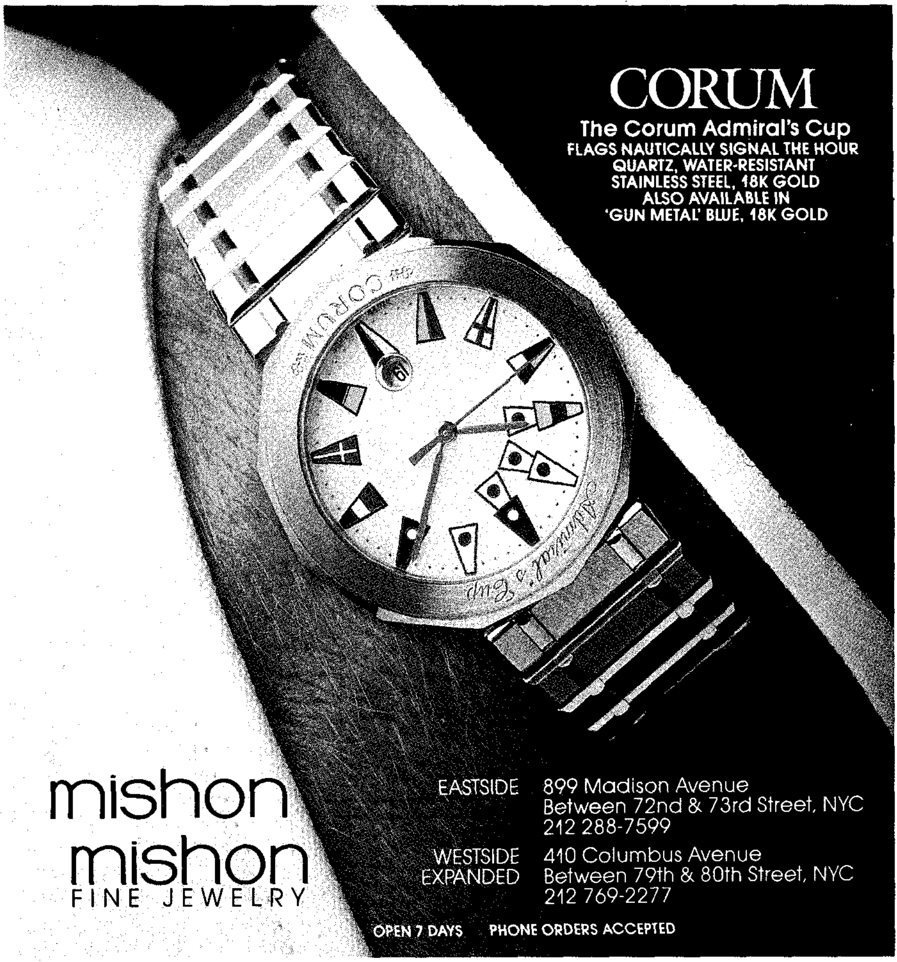

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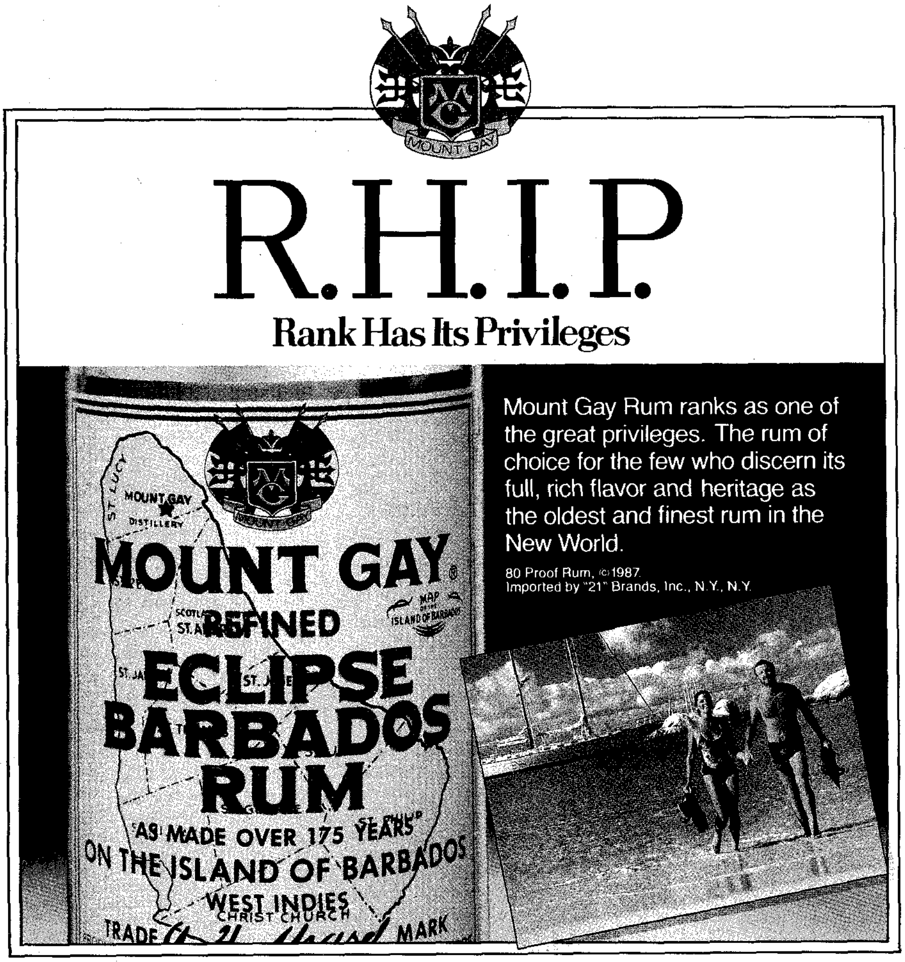

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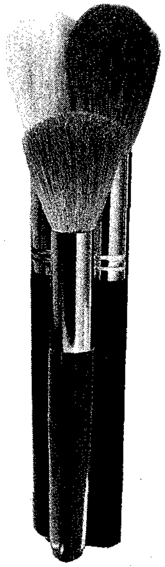

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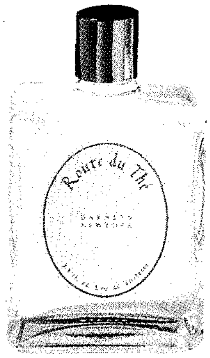
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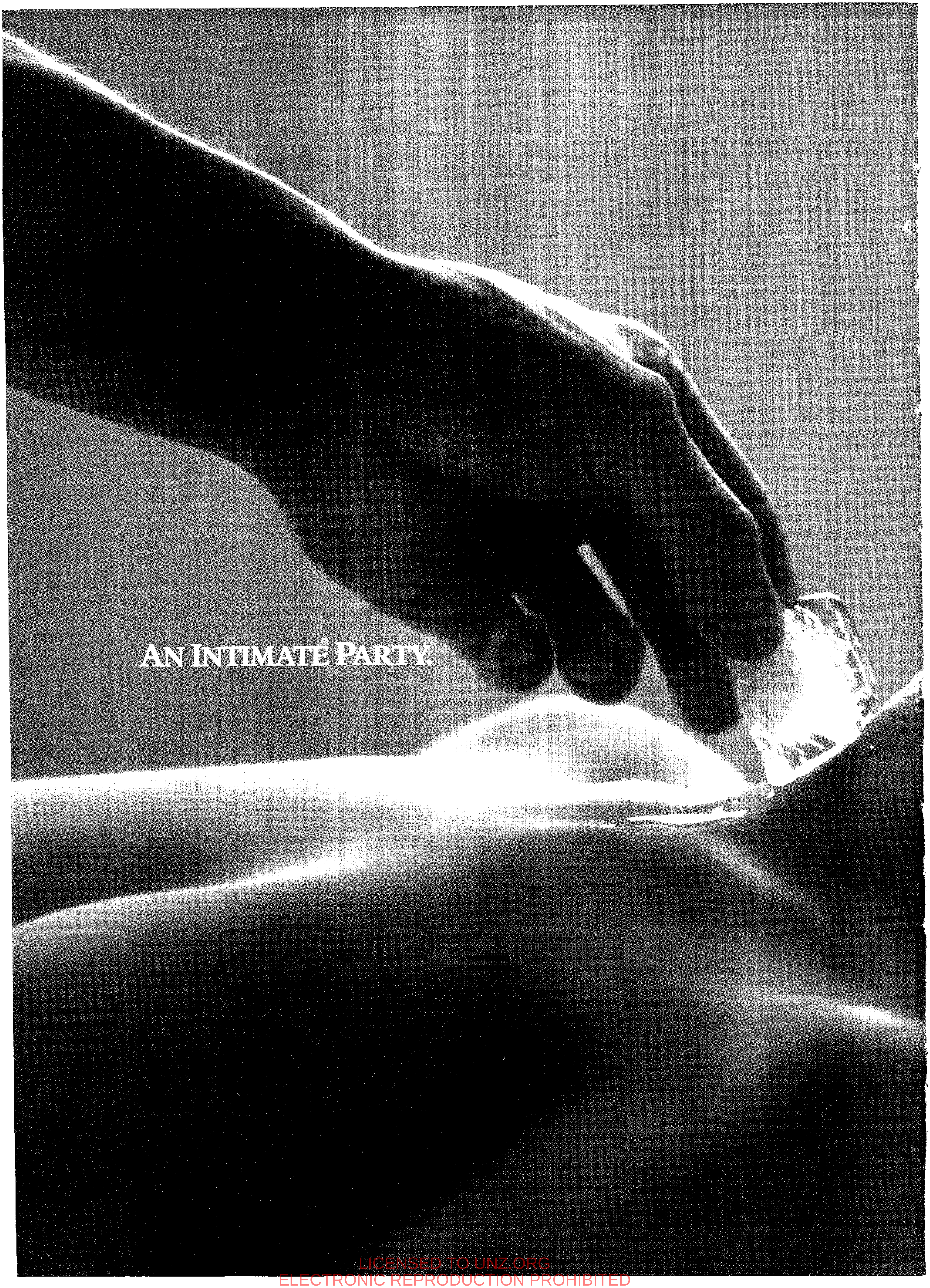
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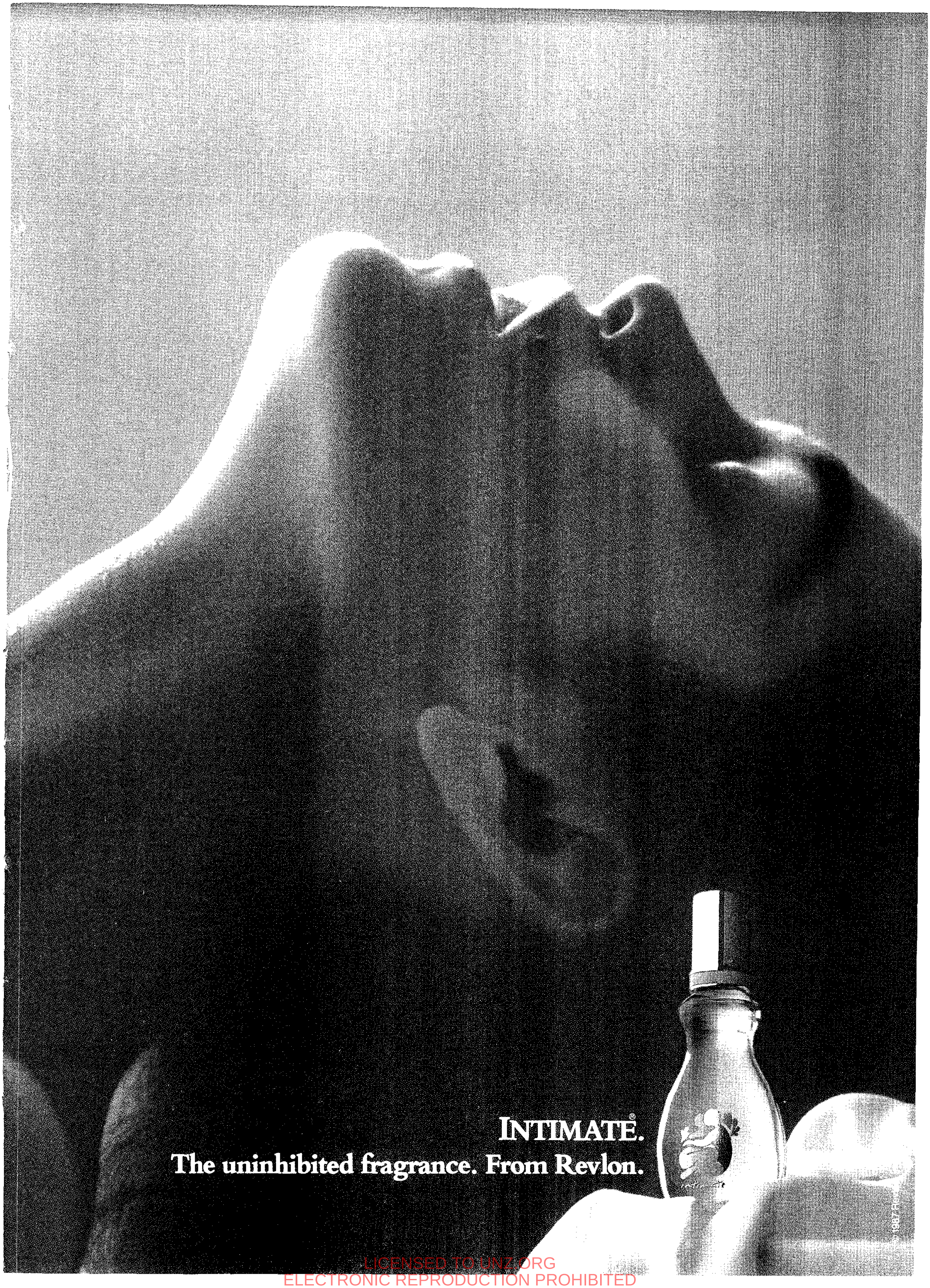
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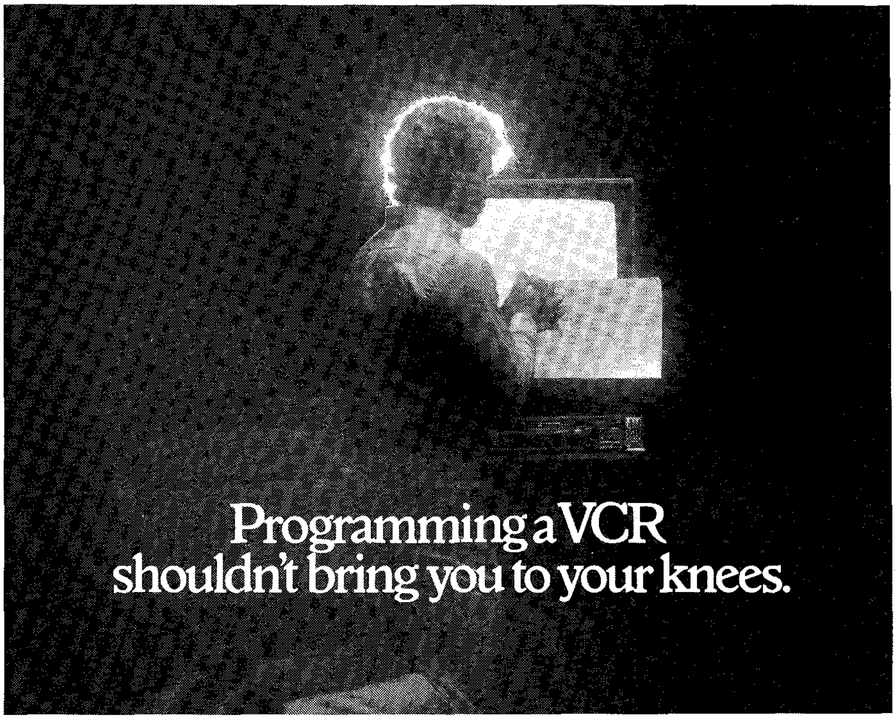
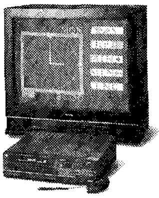

Programming a VCR shouldn't bring you to your knees.



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LETTERS

The Children's Hour

IN "*Street* SMART" ["CITY CHILD," November 23], Peter Hellman rightly says that *Sesame Street* "was never meant only for children. Keeping adults interested is a secret key to its success." The Muppet takeoffs on *This Is Your Life* and *Dracula* are certainly not meant for my two-year-old, who has never seen a soap opera and hasn't a clue as to why he should laugh at a puppet dressed as a game-show host. Instead of plunking him down in front of the TV, I read to and play with my son throughout the day. And I'm happy to say he not only counts and knows his alphabet but will exuberantly recite the entire text of *The Cat in the Hat.*

Carol Bartges
Manhattan

THANKS FOR THE GREAT STORY ON *Sesame Street.* Readers may have been left with the impression that our writers burn out after 10 to 13 scripts; in fact, many of them have been with the show for over ten years and have written more than 100 scripts each. After working on at least ten scripts in a season, they are indeed very tired. But after a nice, long nap, they return to write for us again.

Norman Stiles
Head writer
Sesame Street
Manhattan

WHEN BERNICE KANNER TOLD ME SHE was writing a piece about private-school admissions, I was dismayed ["The Admissions-Go-Round," November 23]. I complained that articles like this only add to parents' anxiety, and recalled my own experiences a few years ago—it wasn't fun then, and I gather it's worse now. So I was pleasantly surprised to read Kanner's story. It was balanced, calm, and, incredibly, it made people feel better.

Sally Koslow
Senior editor
Woman's Day
Manhattan

WHAT HAPPENS WHEN YOUR BRIGHT, ARticulate, but shy four-and-a-half-year-old refuses to take the ERBs because he needs more than five minutes to warm up to a stranger? And why do the independent schools, which trumpet their "warm, nurturing environment," continue to

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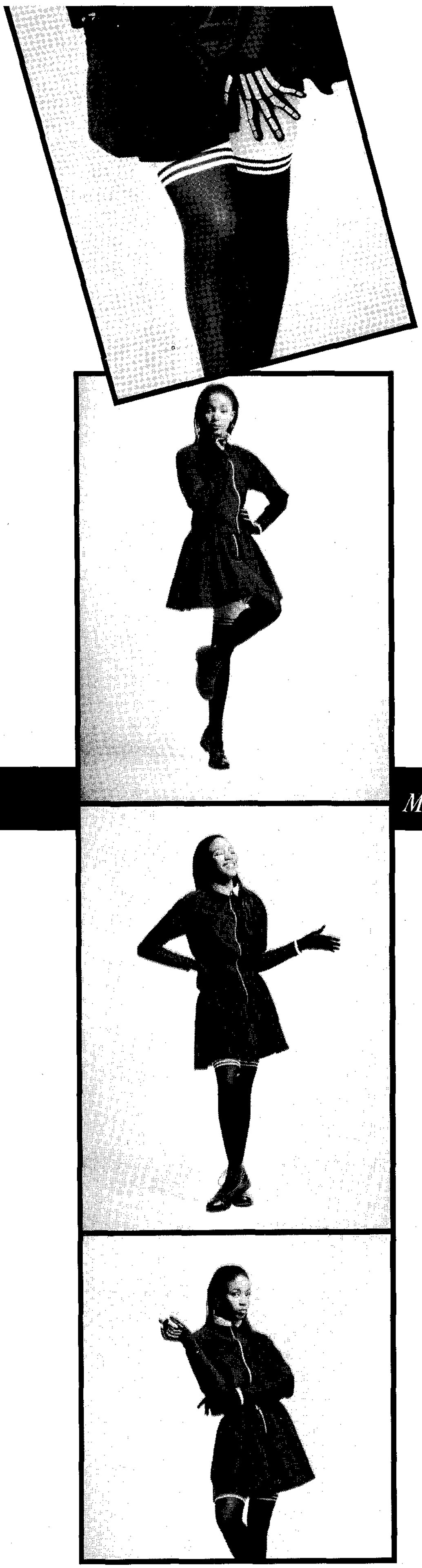

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subject our children to this highly impersonal method of testing, especially since most schools conduct their own interviews and tests anyway?

A few schools do not require the ERBs. And with more and more parents refusing to throw their young children into the competitive fray, there are often many more applicants to these schools than there are available spaces. Which means that a child not only has to be exceptionally bright to get into most of the independent schools; he also has to be outgoing or he's out of the running.

Loraine Rickard-Martin
Manhattan

I JUST FINISHED READING “THE Admissions-Go-Round,” and I can't tell you how grateful I am that I moved to the suburbs before my child was ready for school. How wonderful that he could get a fine education at the local public school without the fear of failure at the age of four. My child had a developmental delay, which means that he didn't reach certain milestones when he should have. When he was four, he was shown to have an IQ of 85! He was placed in a special-education kindergarten that is part of the public-school system. There he learned to read. Halfway through the school year, he was placed in a regular kindergarten program and did very well.

My son is now in the eighth grade. His IQ was tested last year, and he scored 128. He is in two honors classes and plays in the senior-high-school marching band. I shudder to think what would have happened to this bright, talented child had he been rejected because of his test scores when he was only four.

Nancy R. Jauvtis
Spring Valley, N.Y.

THE ARTICLE ABOUT ST. AUGUSTINE [“THE Sound of Music,” by Ellen Hopkins, November 23] captures the spirit and philosophy of a unique school and community. I have had the pleasure of watching the school evolve and, at the same time, retain its commitment to excellence and the Catholic faith. *New York* has shared its admiration with many who usually feel only pity when they travel past the South Bronx.

Nora S. Murphy
Director, Public Relations
for the Schools
Archdiocese of New York
Manhattan

THERE IS NOTHING WRONG WITH TEACHING European classical music to a group of inner-city kids, but I wonder if the principal of St. Augustine, Tom Pilecki, has ever considered adding a jazz-studies program to the school's curriculum? When will these students be taught about the contributions to this country's music by people like Duke Ellington, Dizzy Gillespie, Ella Fitzgerald, and Joe Williams?

Harriet Wasser
Manhattan

Guess Who's Coming to Dinner

IN HER REVIEW OF CHINA GRILL [“THE Insatiable Critic: California Dreaming,” November 16], Gael Greene suggests that dinner at the restaurant can cost as much as $100 per person if four diners order twelve dishes. Readers who know nothing about the size of our portions or our manner of service may assume that such varied course servings are typical at China Grill.

If four people ordered twelve of the most expensive dishes, they could spend $400, including wine, tax, and tip. But our portions are designed to be shared by as many as four people. To spend a total of $400, those four would have to eat three platter-size steaks, which could happen only if the patrons were shackled and force-fed. A sampling of twelve dishes can be had for substantially less than $400, but it would require at least six people to eat it. I invite *New York*'s editors to come to China Grill for dinner. If they can eat $75 worth of food each (plus $25 per person for tax, tip, and a good bottle of wine), I will not only pay for the meal, I'll have them carried out of the restaurant, because they will be unable to walk out.

Jeffrey Chodorow
Principal owner
China Grill
Manhattan

Family Ties

IN “CUOMO AND THOSE RUMORS” [November 2], Nicholas Pileggi writes that my wife, May Edwards, told the governor he should run for president even though “she'd heard that a member of his family was ‘involved’ with the mob.” May said no such thing. She did tell the governor, at a reception in Anaheim, California, that he should run “for the good of American politics.”

Douglas Edwards
Manhattan

Nicholas Pileggi replies: I'm sorry if the quote has caused May Edwards any distress, but I relied on the governor's memory of the incident.

Alive and Kicking

IN “TRICKS OF THE TRADE” [“ON Madison Avenue,” by Bernice Kanner, November 2], the preservative Fruit Fresh was described as a sodium bisulfite that was taken off the market a few years ago. Fruit Fresh has never contained sodium bisulfite, and the product is alive and well in the marketplace.

Maurice L. Kelley Jr.
Vice-president, marketing services
Beecham Products
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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

MANATT'S MOVE...NEWS-MAG ROW...DEMOCRATIC TALK...ART SELL

SIMON HUDDLING WITH HART BACKER

Former Democratic National Committee chairman Charles Manatt has agreed to be Paul Simon's national campaign chairman, says a source close to Manatt.

Manatt, who was Democratic chairman from 1981 to 1985, is currently a partner at the Washington law firm of Manatt, Phelps, Rothenberg & Evans. He had served as co-chairman of Gary Hart's presidential campaign for five months until Hart withdrew from the race.

"It makes sense that Simon would recruit Manatt," says the source. "He is a solid fund-raiser and well connected. The timing is good, too, since Manatt is from Iowa."

Simon spokesman David Carle wouldn't confirm the story, but he did say, "Simon and Manatt will be making a very important joint announcement on December 9."

"I'm talking with them now," says Manatt, "but nothing final has been signed."

PAUL SIMON

MAXIM'S STORE RENTS HIT THE ROOF

The Hotel Maxim's de Paris, at Fifth Avenue and 55th Street, is trying to set a record for commercial-real-estate prices in the city. Agents are asking from $650 to $1,630 a square foot for the 5,000 square feet of retail space on the hotel's ground floor.

By comparison, real-estate people say that similar space in Trump Tower costs between $300 and $400 a square foot. Retail space at the corner of Fifth Avenue and 57th Street goes for $500 to $550 a square foot.

"In most deals, the final price is about 10 percent below the asking price," says a source. "But even then, Maxim's owners are still asking more than twice the market rate." A Maxim's man says, "We are negotiating to lease the space to one of the world's most exclusive jewelers and are entertaining other proposals. We aren't married to these figures in any of our deals."

HOTEL MAXIM'S DE PARIS

BUMPERS MAY STRIKE KEYNOTE

Prominent Democrats are saying that Arkansas senator Dale Bumpers, who is known for his skills as an orator, is likely to be picked as the keynote speaker for the Democratic National Convention in 1988. The 62-year-old Bumpers took himself out of the presidential race in March.

"There is a definite push on for Bumpers," says one top Democratic source. "Since the candidates are young, the convention could use the balance of an elder statesman. The Democrats also want to make inroads in the South, and Bumpers is a Southerner. But Bumpers's strongest card is his talent as a speaker. The feeling is that he can electrify his audience and set a strong tone for the 1988 convention just as Governor Cuomo did in 1984." Bumpers didn't return calls for comment.

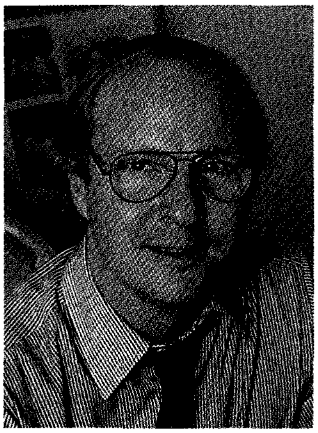
U.S. NEWS RAIDS PROVOKE *NEWSWEEK* CHIEF

Newsweek editor-in-chief Rick Smith is apparently fed up with staffers' defecting to *U.S. News & World Report.* Smith, who has lost seven editors and correspondents to the magazine in the last two years, became so enraged when a senior writer said she was going to *U.S. News* that he "hit the roof" and immediately banished her from the building, says a source.

The day after the stock-market crash, top business writer Susan Dentzer told editor Maynard Parker that she was leaving for *U.S. News.*

"Parker and Smith were very angry," says the source. "Parker told Dentzer that they were both furious over losing another staff member to *U.S. News.* Then Parker said that he and Smith had decided that since she was going to the competition, her resignation was effective immediately and that she should leave. After working there for eight years, Dentzer had to come in at night to clean out her desk."

Parker and Smith refused to comment on the story. Dentzer says, "It is true that my resignation was made effective immediately, but beyond that I have no comment."



RICK SMITH

BOTH HOUSES GET CRISPO'S ART

Former gallery owner Andrew Crispo surprised the art world by giving works from his collection to both Sotheby's and Christie's for auction. Crispo, who is serving a seven-year sentence upstate in Otisville federal prison for tax evasion, will be tried next year on kidnapping, assault, and sodomy charges stemming from a

Photographs: top, Richard Sobol; center, ©1987 by Frederick Charles; bottom, Robin Moyer/Gamma-Liaison.

OLD BLUE EYES SEES RED...THE HAUTE SHOW...KITT'S STORY...CLOTHES CALL

ANDREW CRISPO

1985 case. The auction houses were locked in an intense competition this fall over who would handle Crispo's nineteenth- and twentieth-century art.

The collection includes major paintings by Edward Hopper, Georgia O'Keeffe, and Walt Kuhn, as well as furniture by the Swiss sculptor Alberto Giacometti.

"Both houses wanted to handle the sale, but I wanted to be nice," says Crispo. "Although Christie's was better for me businesswise, I gave Sotheby's more because I had worked with them longer."

One of Crispo's lawyers, John Philip Kassebaum, says, "A collection is usually handled by one house or the other, but Crispo had worked with both houses for many years. He wants to be careful to maintain his relationships with the houses, because he expects to be getting back into the business soon. He hopes to open a new art gallery in 1988."

EARTHA KITT

EARTHA'S TORCH-SONG MEMOIRS

An agent for singer Eartha Kitt has submitted a proposal for her autobiography to at least nine publishing houses. The proposed book will trace Kitt's rise from childhood poverty in South Carolina to a successful career as a torch singer in Europe. The book will also describe her relationship with Sammy Davis Jr. and her love affair with Arthur Loew Jr., the grandson of MGM founder Marcus Loew.

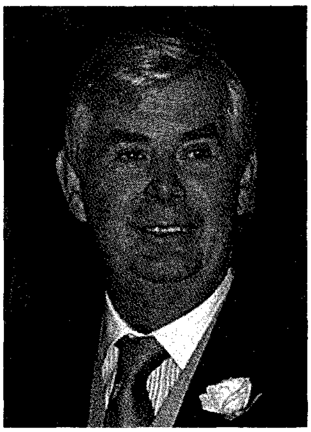
"In the late sixties, Lady Bird Johnson claimed that Kitt insulted her at a White House luncheon," says her literary agent, ICM's Mitch Douglas. "After that incident, Kitt found that she was virtually blacklisted. When she couldn't get work in this country, she moved to London. Kitt will tell a different version of the incident in the book. But now, having outlived the blacklist, she'll describe her comeback and more recent successes."

FRANK DRUMS OUT RICH TRIBUTE

Did Frank Sinatra's hot temper scuttle a tribute to Buddy Rich at Los Angeles's Universal Amphitheatre? Sources close to the production say that two and a half weeks before the December 1 tribute to the legendary jazz drummer, Sinatra had a fight with the Amphitheatre staff. Johnny Carson, Jerry Lewis, and Tony Bennett were also scheduled to perform.

"The tickets were selling slowly," says a source, "and Frank accused the Amphitheatre staffers of dragging their feet. They told Frank not to tell them what to do. He blew up and pulled out of the show. Then the other stars started to follow. The event ultimately had to be canceled. Now the producers are trying to book the tribute at Carnegie Hall in mid-February."

Executive producer Scott Meyer and Amphitheatre officials wouldn't comment. Sinatra spokeswoman Susan Reynolds denies the story. "The event was postponed because several stars had scheduling conflicts," she says. "Sinatra has a good relationship with the Amphitheatre people. He has played at the theater in the past and will in the future."



JOHN FAIRCHILD

M AND *W* MAY SPELL TV

Publisher John Fairchild is working with producer Don Mischer to develop a television special for ABC based on *M* and *W* magazines. Cap Cities ABC owns Fairchild Publications.

Mischer says the show, which is scheduled for the spring of 1988, will probably include segments on couture fashion, society parties, and celebrities in New York, Los Angeles, Paris, and Milan, and will be modeled on the magazines' formats. It is being developed as a onetime special that could evolve into a regular program. No decision has been made on whether staff members of the magazines will be involved in the new show.

"We want to use *M* and *W* in the title and to cover stories in the same witty, irreverent way," says Mischer, who has won two Emmy Awards for directing Kennedy Center specials. "But we'll try to make stories appeal to a broad audience."

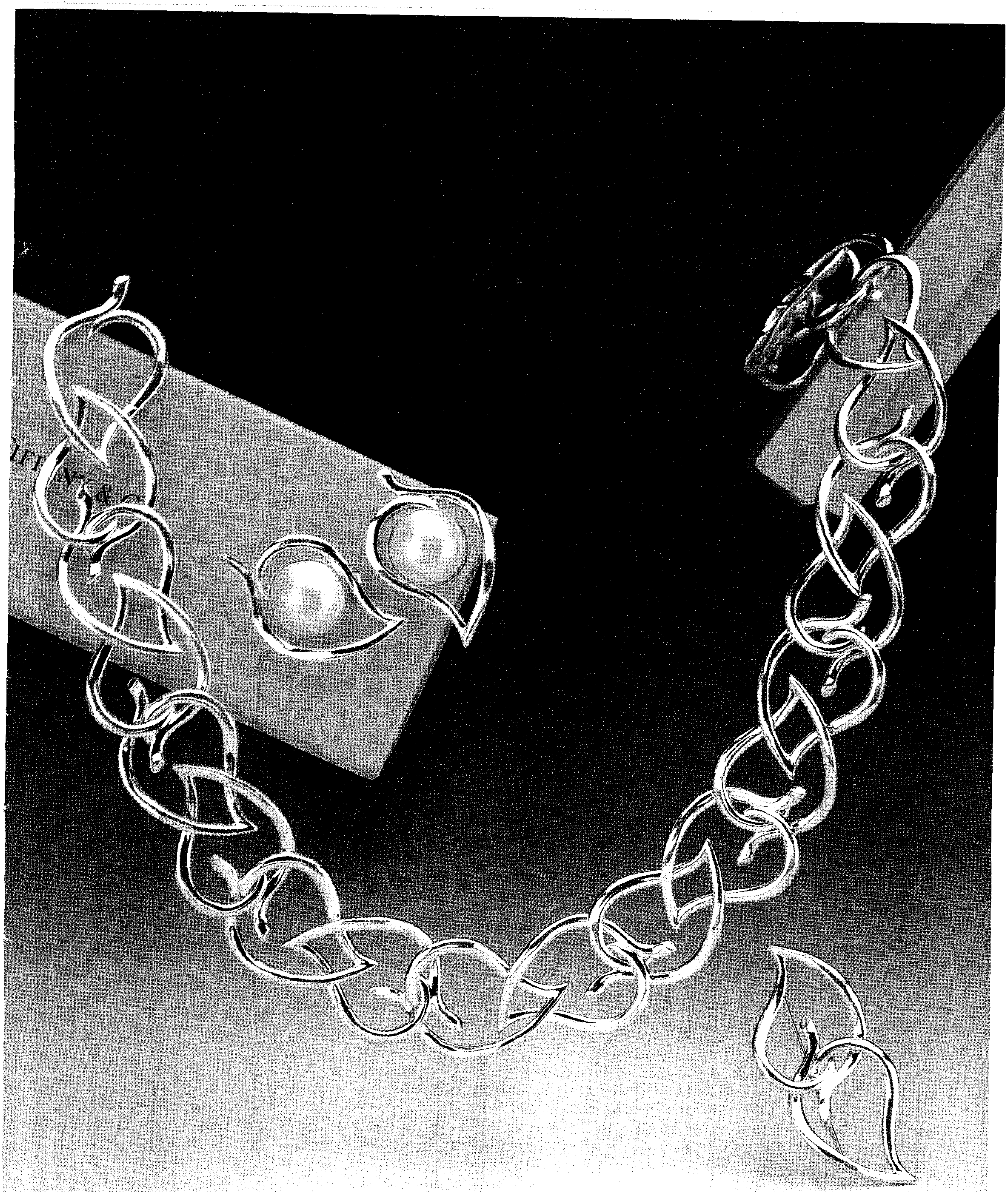
MCFADDEN'S *KASHMIR* FASHIONS

Mary McFadden will design the costumes for a new movie called *Zoonie, the Shepherdess From Kashmir.* The 49-year-old McFadden, whose last movie credit was *The Wiz,* in 1978, will create 500 sixteenth-century Islamic costumes.

The English-language film is being produced and directed in Bombay by Indian filmmaker Muzaffar Ali. *Zoonie* is a love story about an Islamic prince who marries a shepherdess and goes off to war. Zoonie thinks he's dead and commits suicide.

"I've already lined up my factories in Bombay to make costumes," says McFadden. "There will be lots of flowing robes, turbans, and burnooses styled after classic Egyptian garments."

Photographs: top, Harry Benson; center, Ken Duncan; bottom, Ron Galella, Ltd.



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TAKE IT NOW

THE CAPITAL-GAINS-TAX QUIRK

THROW AWAY THAT OLD NOTION THAT capital-gains tax should be delayed as long as possible. Because of a twist in the tax law, many investors sitting on long-term capital gains would do better taking profits by the end of the year, tax experts say, rather than waiting for 1988.

That's a bright spot for many of the people who were forced to bail out of the stock market during the crash and its aftermath. But it could be bad news for the market itself as the year winds down.

"Although the usual rule is to defer a gain into the next year, this year is different for many taxpayers," says Leon M. Nad, associate vice-chairman of Price Waterhouse. "People might want to accelerate the gain into this year because of a quirk that was introduced into the tax code in 1986."

That's the most prevalent advice being passed on this year by tax experts, as people make last-minute moves to trim their debt to Uncle Sam.

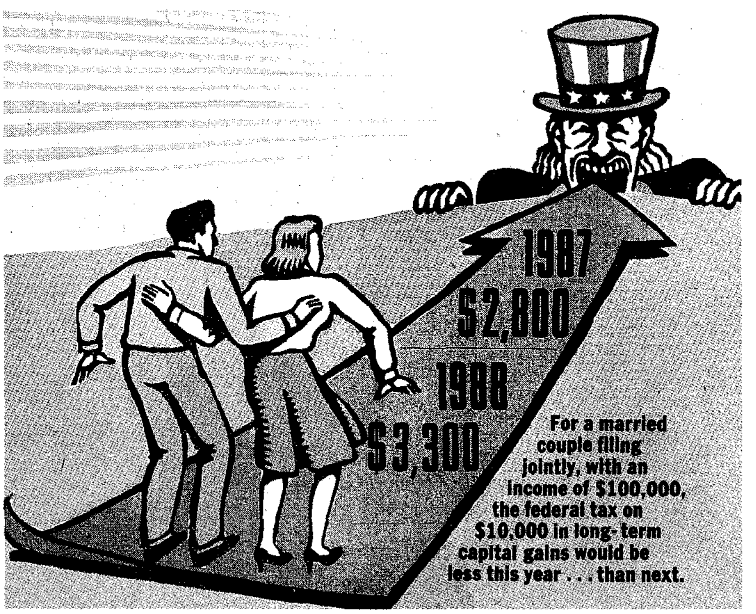
While the new tax rules have been on the books for over a year, experts say there is still a lot of confusion over some of the finer points. Under one key provision, many higher-income investors would pay a 33 percent tax next year on long-term gains (stock held over six months), compared with just 28 percent this year.

The full explanation of the tax situation is complex. Essentially, though, the 28 percent limit on the long-term capital-gains tax holds this year. Next year, although tax rates are generally coming down, a married couple with a taxable income of between $71,900 and $149,250 would end up paying 33 percent. The same situation exists for an individual taxpayer who has an annual income of between $43,150 and $89,560. (People above these income bands, however, won't be affected as much.)

For those who like to be confused, here's how the new, *simplified* tax system will work next year, according to Martha L. Jay, a tax partner with Peat Marwick Main & Company, the accounting firm. A married couple filing jointly would pay a 15 percent tax rate on their first $29,750 of taxable income. The rate then goes to 28 percent on taxable income up to $71,899. After that, the couple would pay 33 percent—unless their taxable income is $149,250 or more. Above that level, the 33 percent rate can remain in effect for a while—until the benefits of personal exemptions have been neutralized.

Thus, a couple with an income of $100,000, including a $10,000 capital gain, would pay $2,800 in federal taxes on the gain this year and $3,300 next year.

Many investors, of course, no longer have to decide whether to take capital gains. Some saw their paper profits obliterated in the October stock-market crash. Others were drawn into the selling frenzy during the debacle and, without knowing it, were making a wise tax decision.



For a married couple filing jointly, with an income of $100,000, the federal tax on $10,000 in long-term capital gains would be less this year . . . than next.

Still, experts say statistics show that there are millions of investors with paper gains who haven't cashed in yet. These people, the experts believe, will rule the stock market in December. If hordes of them decide to sell stock because of the capital-gains advantage, the reeling market could suffer yet another blow.

Here are some other tax tips from Barry Salzberg, a partner in charge of tax advice at Deloitte Haskins & Sells:

☐ Stock held less than six months and therefore subject to short-term-gain treatment should be sold next year, when it will be taxed, at worst, at a 33 percent rate. This year, short-term gains will be hit with a 38.5 percent tax.

☐ If possible, rich taxpayers planning charitable contributions should make them this year rather than next. Because the highest tax rate on income in 1987 is 38.5 percent, and next year's top rate is 33 percent for those hit with the surcharge band (28 percent for most others), deductions are worth more this year.

☐ Before December 31, people should pay state and local taxes, including income and real-estate taxes, that aren't due until next April 15. This deduction is worth more this year than next.

HOMER NODS

MICHAEL STEINHARDT HAS LONG BEEN considered one of the smartest investors on Wall Street. And if he had followed his gut instinct to stay out of the stock market this past summer, his reputation might still be unblemished today.

But Steinhardt, a professional money manager who heads the incredibly successful Steinhardt Partners, succumbed to the stock market's charms and thus became one of the biggest losers in the crash. By some estimates, Steinhardt and his partners took a $250-million drubbing when the market collapsed.

Steinhardt wouldn't discuss the matter. But documents he regularly files with the government and other information provided by sources tell a story of how even a seasoned stock-market pro like Steinhardt, 47, was no match for the rampaging market.

Steinhardt first expressed doubts about the state of the stock market last March 27. He was so concerned, in fact, that he wrote a special letter to his limited partners that day to tell them how the market's risk-to-reward balance was "more difficult to gauge."

"One guideline," Steinhardt said, "is to seek opportunities where the downside risk seems manageable. This is not the case now in my judgment." Citing a long list of other potential problems that could hurt the stock market, he added, "I am inclined to be far more cautious in these circumstances."

But Steinhardt got the urge to buy stocks during the summer months, when the market was staging what was to be its final rally of the five-year bull market. By the end of September, Steinhardt Part-

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ners was again holding $1.55 billion worth of stock, according to a recent filing with the Securities and Exchange Commission.

Then Steinhardt made a bigger blunder. Just one week before the market's October 19 collapse, Steinhardt Partners went even more voraciously into the market. "We had maintained a cautious stance toward the market for a number of months," Steinhardt explained to his limited partners in a letter dated October 26. But in the week beginning October 12, "we began building a position (in stocks and futures) expecting that the market would hold in the 2,200 area. On Monday, October 19, that assumption was torn asunder."

Making Steinhardt's situation even more risky was the fact that he bought heavily into speculative stocks—which were soon to get clobbered. The partnership, for instance, held large positions in Allegis, Gillette, Hospital Corporation of America, ITT, Lockheed, and J. C. Penney.

What's Steinhardt thinking these days? "At the present time, uncertainties surrounding both the financial markets and the real economies of the major Western nations are probably as great as they have ever been in my lifetime," Steinhardt told his partners.

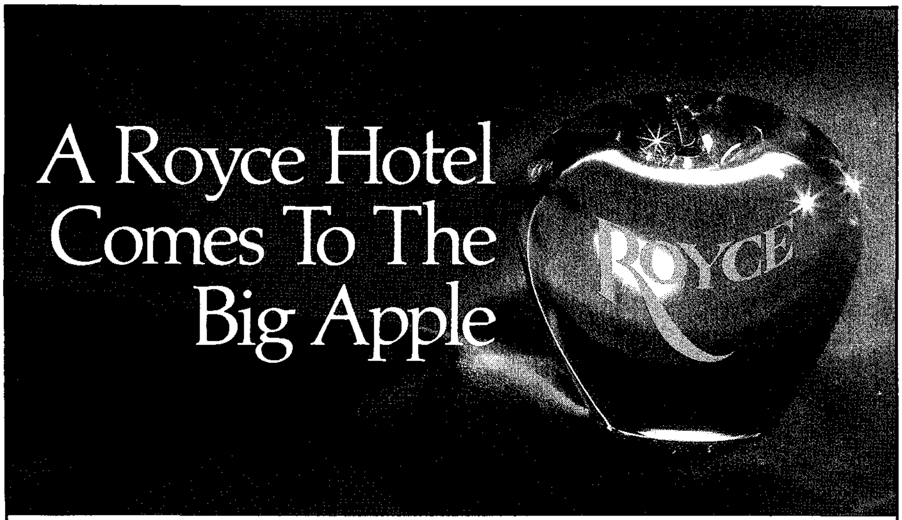
STALLED SUMMIT

IF WALL STREET HAD A WISH LIST, A December economic summit meeting would probably be at the top of it right now. But the stock and bond markets may have to wait a bit for representatives of the seven major industrial nations to get together in an attempt to solve the world's economic woes.

A meeting of the so-called G-7 nations (the United States, West Germany, Japan, Italy, Canada, Great Britain, and France) will probably take place in January at the earliest, according to a foreign central banker whose country would take part in the meeting. The only thing that could make it happen earlier, he believes, is another crisis in the financial markets. Otherwise, look for the meeting to take place no earlier than January 9—when the holidays are out of the way.

The world financial community has been hoping that a federal budget accord in the United States might bring the seven nations to the bargaining table. And Wall Street is hoping that a meeting of G-7 in December would bring a quick fix for many of the world's economic ills.

Getting the seven countries into the same room, experts say, could turn out to be the smallest hurdle. The other six countries, they believe, will expect the United States to come to the meeting with a plan to stabilize the dollar. So far,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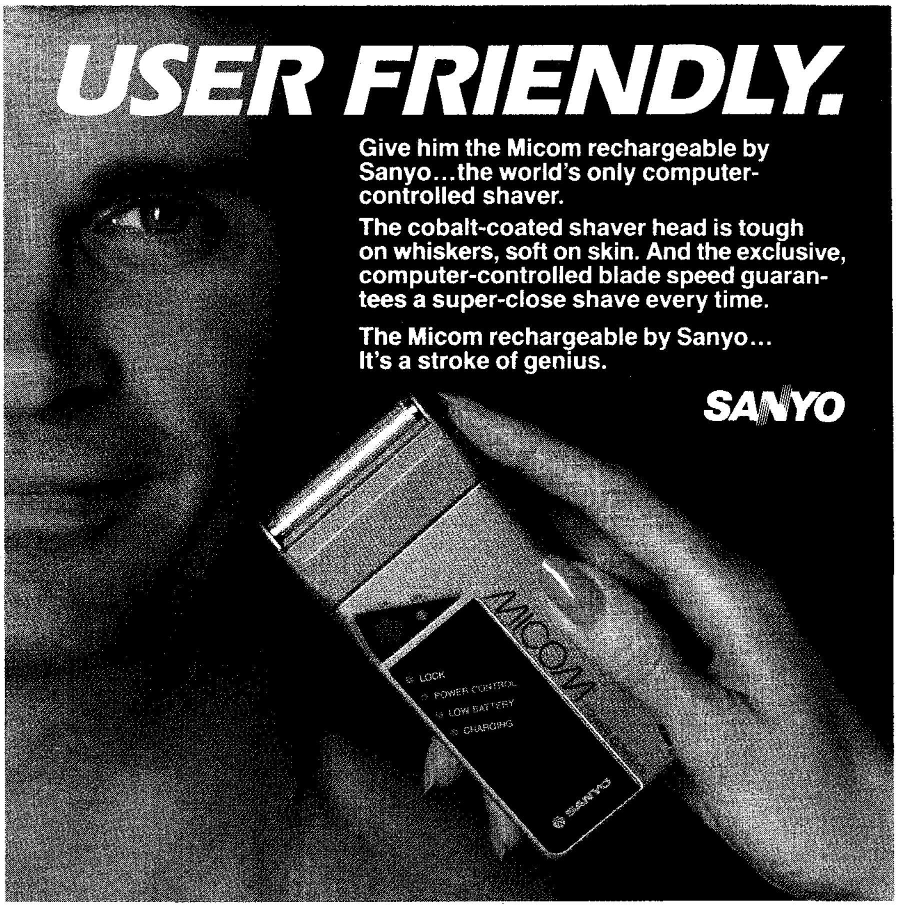
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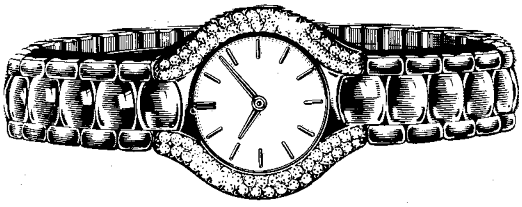

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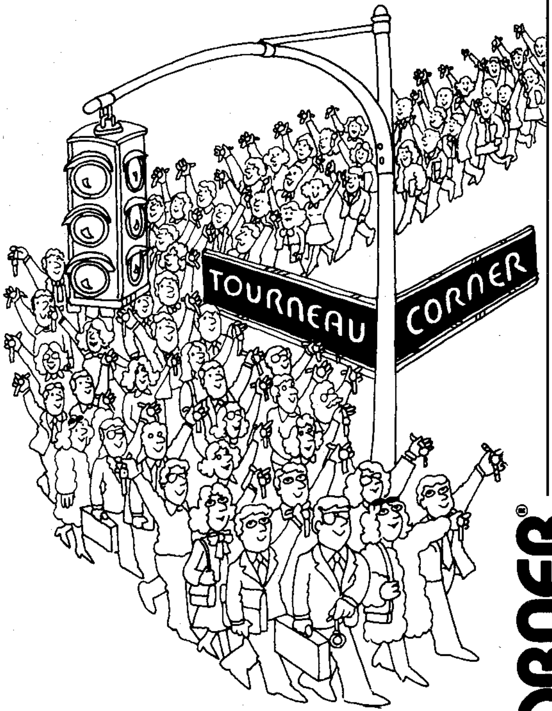

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however, Washington does not seem interested in coming up with such a plan.

HANDICAPPING '88, PART II

LAST MONTH, THIS COLUMN REPORTED that a Merrill Lynch & Company study had found that the rise or fall of personal income usually determines whether the incumbent party holds the White House in a presidential election ("The Bottom Line," November 16).

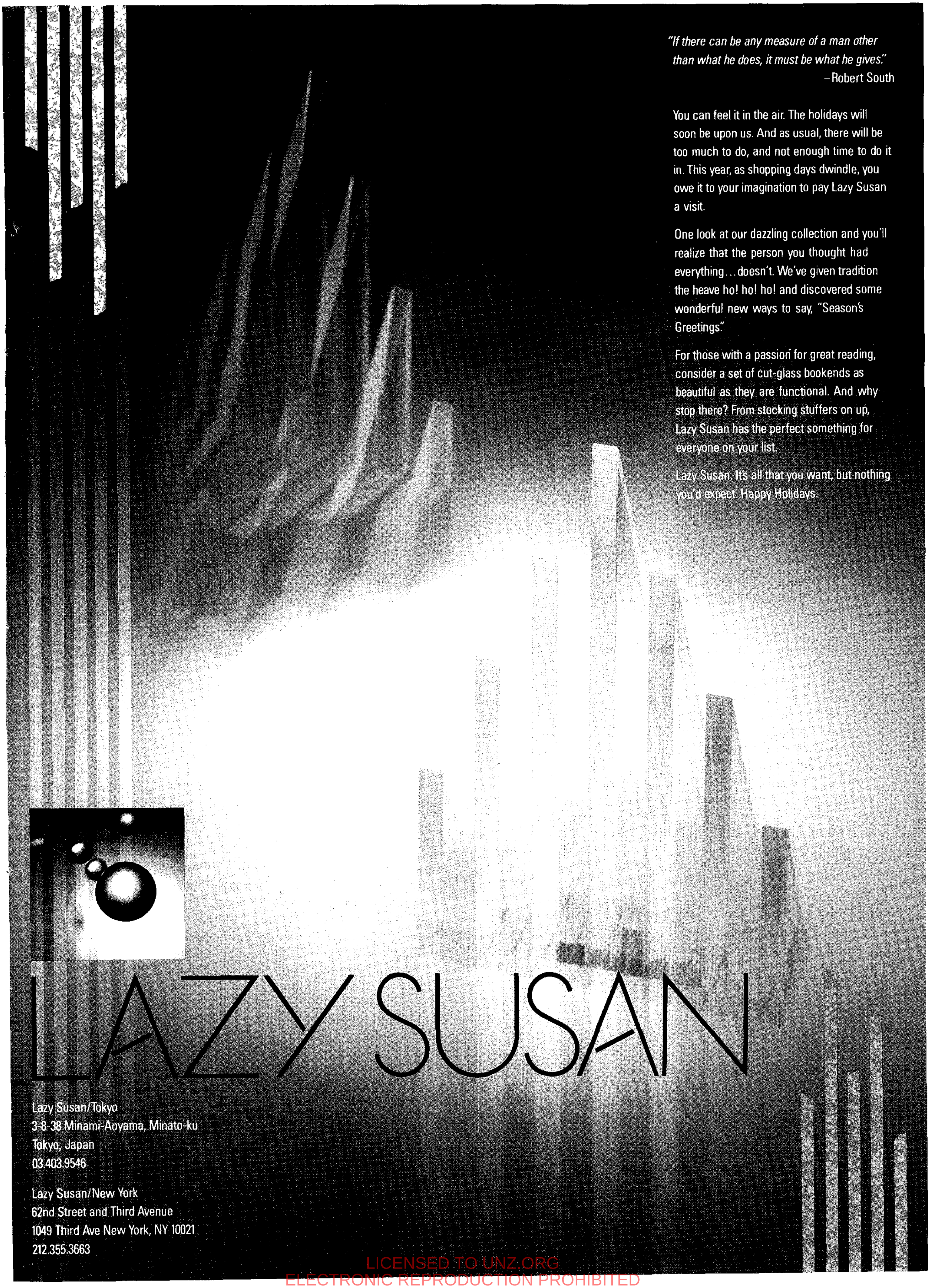
Yale Hirsch, a Wall Street historian and author of a new book on market lore called *Don't Sell Stocks on Monday,* says that during most of the century, interest rates have also been a key indicator. He says that rising rates have spelled doom for the incumbent party in every presidential election since 1920.

"When rates are relatively low, the party in power retains the presidency," says Hirsch. "When rates are high, the party in power tends to be ousted."

There's one catch for handicapping 1988: Whether interest rates are now high or low is open to debate, since they are currently lower than just before the stock-market crash but much higher than they were earlier this year.

THE RUNOFF

AMERICANS SOLD $10 BILLION WORTH OF Japanese stocks during the October crash, according to a source close to the Japanese government. But the Tokyo stock market still fared better than others around the world, because Japanese investors dipped into their ample savings and came to their market's rescue. That's around the time Japanese investors stopped buying American stocks and bonds, which they had been amassing at the rate of between $4 billion and $5 billion a month.... Salomon Brothers estimates that $1.719 trillion was lost by stock investors around the world during October. American stocks dropped $690-billion, although some of that loss was offset by a simultaneous rally in bonds. Still, Salomon Brothers estimates Americans were $405 billion poorer on paper when it was all over.... Brokerage firms are trying to lure top salespeople away from E. F. Hutton now that the firm is being sold. If they succeed, much of Hutton's attractiveness could be lost, industry sources say.... Horn & Hardart stock rose sharply last week on rumors of a $12-to-$14 leveraged buy-out. The company wouldn't comment.... Herzfeld & Stern, Wertheim & Company, Shearson Lehman Brothers, and Integrated Resources are said to be among the firms that have looked into buying L. F. Rothschild's brokerage operations. ▬



On Madison Avenue/Bernice Kanner

TEMPING AT TIFFANY'S

TREASURE ISLAND: *Kanner in the third-floor china-and-crystal department.*

THE SOFT SELL

THE $250 CERAMIC REINDEER COULD work as a centerpiece or a candy dish, the saleslady says, but the matron from New Rochelle isn't sold on its canary color, and so considers a $140 bunny and a $265 hen-shaped tureen. Then the saleslady shows her the reindeer in white, with tawny antlers, and within moments, the woman is on her way, clutching the robin's-egg-blue bag that has become a symbol of the posh American institution that is Tiffany & Company.

Where better to capture the essence of Christmas shopping than this museum of ultimate gifts and legendary emporium of luxuries? So, along with 1,200 others—including displaced stockbrokers and commodity traders and retired executives, teachers, and copywriters—I applied to "temp" in the limestone-marble-and-pink-granite Art Deco building at 57th Street and Fifth Avenue that has housed the store for 47 years. In 1902, the New York *Post* called Tiffany's a "school for taste." Today, it reigns as a symbol of refinement as well as a mecca for tourists.

Tiffany's insurer balked at my actually selling the merchandise, so I didn't have to take the three-day training course, which includes instruction in the computer system, a written and oral final exam, and a polygraph test. Instead, I studied the store's procedures manual at home and learned, for example, that a Tiffany representative never asks, "May I help you?" (Too pushy.) And I haunted the three selling floors with my "personal trainer," publicity manager Patricia Russo, getting an idea of what it's like to work behind the counter—and an inside look at Tiffany's.

A Japanese man in a raincoat scrutinizes a gold-and-sapphire pin at one of the main-floor counters (Japanese make up a large segment of the store's tourist trade). The soft-voiced saleslady identifies various styles (at prices hovering around $1,000) and suggests how they should be worn. But the man moves on to another counter, and exclaims with delight when the saleslady places a ginkgo-tree-motif brooch on the brown velvet mat—but he does not buy. Instead, he bows low and walks off to admire several cases of Paloma Picasso designs ranging from $200 to $500,000 and some Elsa Peretti cases with items from $25 to $25,000 (Tiffany's other exclusive designer is Jean Schlumberger). He ends his tour at the fragrance counter, where Tiffany, the store's new scent, is sold. After questioning the saleslady about the difference between the eau de parfum and the perfume, he buys two of the $55 1.7-ounce sprays, the store's best-seller, and one ounce of perfume for $200.

Tiffany's introduced the fragrance this fall to mark its 150th birthday. (The store also put out a magazine devoted to the good life; its design director, John Loring, wrote a book, *Tiffany's 150 Years;* and the company is celebrating with champagne breakfasts and museum exhibits nationwide.) Aside from selling more than twice as briskly as expected, the fragrance has, in a way, taken Tiffany's back to its 1837 roots as a fancy-goods store.

Then, Charles Lewis Tiffany and his friend John P. Young borrowed $1,000 to open a stationery-and-fancy-goods emporium on lower Broadway, stocked with ivory-handled English walking sticks, hand-painted Chinese vases, papier-mâché fans, and pottery. Receipts totaled $4.98 on the first business day. Over the next twelve years, the inventory grew to include clocks, silverware, bronzes, watches, and jewelry.

Although it was Young who managed to buy Marie Antoinette's diamonds and other royal jewels in 1848, Tiffany drummed up such publicity for the purchases that he became known as the King of Diamonds. (Young and another partner soon left the company.) Tiffany, who was a friend of P. T. Barnum's, once displayed the hide of a Barnum circus elephant that had gone on a rampage, and offered to make things from it for customers. In 1858, he bought part of the first transatlantic cable for next to nothing and sold four-inch sections of it very profitably.

Customers both notable and ordinary flocked to the store. Abraham Lincoln bought a string of pearls for his wife, Mary—and not the cultured kind; Tiffany's carried only natural pearls until 1956. (The store's famous Atlas clock, now over the Fifth Avenue entrance, is said to have stopped only once, at the exact moment of Lincoln's death.) Diamond Jim Brady ordered a gold chamber pot for Lillian Russell, and Tiffany's fashioned a miniature silver wedding coach for Tom Thumb. In the twenties, Reginald Vanderbilt bought a $75,000 16.5-carat-diamond engagement ring for Gloria Morgan. Today, Tiffany's makes the Vince Lombardi Super Bowl and National Basketball Association trophies every year, and the Belmont Cup racing trophy is a Tiffany design as well.

At a watch counter on the main floor, a modishly dressed young Greek tries on an array of Tiffany watches. (Only two of these expensive items may be on the counter simultaneously, and the salesclerk never lets them out of his or her sight.) "We'll take one," says his father, to prod his son rather than in response to

Photograph by Louis Psihoyos.

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STRENGTH WITH SENSITIVITY IS NO LONGER A MYTH.

sales pressure, for there is none. But the son is not quite ready to make up his mind, and they move off. "They'll be back," the saleslady says to herself.

She is optimistic because she knows her customers and the way people deliberate and because, lately, business has been excellent. While the Stock Market Grinch stole the Christmas of 1929, the 1987 crash has not slowed sales here, according to chairman William Chaney. In 1984, Chaney led a group of investors to acquire Tiffany's from Avon, and on May 5, 1987, he took the company public at $23 a share. It now sells for $19.

Sales are so brisk this season—the fourth quarter traditionally accounts for more than 37 percent of Tiffany's net sales—that several items are already sold out. A $26 silver perfume funnel and a $35 silver gizmo for clipping newspapers are gone, as are some challis and silk scarves bearing the dancing *T,* Tiffany's new logo, which is also splashed on pocketbooks and other items.

On the third floor, where crystal and china gleam, a woman studies a five-piece place setting of china, then orders six of them—$2,600 worth—to be sent home in time for her son's birthday party. He will be six.

Nearby, a white plate with trompe l'oeil olives has just been sold to a couple looking for a house gift. The clincher was the saleslady's suggestion that they add real olives to the ceramic ones "to make it fun." They leave with their olive surprise encased in bubble wrap in a blue box. (Most china and crystal is sent, whereas silver and jewelry usually go home with the customer.) The saleslady has closed the sale as the training manual suggests: thanking her customers by name, inviting them to return to the store, and telling them about other services, such as appraisals, polishing, personal shopping, repair work, and hand-engraving.

On the second floor, home of silver and stationery, a man in a U.S. Navy baseball cap wonders if the saleslady can wrap his purchase, a $28 silver pen, "in a Tiffany box with a ribbon, and put it in a Tiffany bag." She smiles and does just that, having mastered the tricky bow-tying in the training class. Her customer seems impressed.

When Walter Hoving, the retail magnate who had been president of Bonwit Teller, bought Tiffany & Company in 1955, he abolished the curtained doorway with its doormen who welcomed only old money. Today, the store is a democratic institution with a considerable range of prices. During the five years that Avon owned Tiffany's, it aimed to broaden the store's customer base—and wound up diminishing its appeal to long-time patrons and eroding its image as an arbiter of good taste. When Chaney took over, he worked to regain Tiffany's former prestige. Now the strategy is to continue to focus on an affluent clientele while appealing to the once-a-year Christmas crowd as well.

No one haggles here—perish the thought. Indeed, Tiffany's was the first store in America to set a nonnegotiable-price policy. I do overhear one woman ask if there is any way to avoid the tax, but the saleslady politely tells her that isn't possible. While civility seems the rule, I observe some exceptions. "I suppose you haven't got much in the $50 price range," a frowning woman challenges a salesclerk—who points out eight items, including an elegant $37.50 crystal vase. The customer dismisses several with a wave of her hand, then bristles at the suggestion that she might find something at the "spearhead" cases, where an assortment of the store's most popular items is available, pre-wrapped. And when an overzealous elevator operator urges riders to step lively and move on into the car, one exasperated patron snaps, "Calm down—this isn't the IRT." Even so, to my eye, it all comes close to the wistful dream of Holly Golightly in Truman Capote's *Breakfast at Tiffany's.* As Holly tells her aspiring-writer friend, "Nothing bad could ever happen to you in a place like this."

At the diamond-bracelet counter on the main floor, a woman plots with a salesclerk, asking her to push a certain style when she brings her husband by later in the day. Meanwhile, a sandy-haired corporate type asks for a 30-inch lapis-and-pearl necklace to match the bracelet he gave his wife last Christmas. He whips out his gold card and is soon on his way with his $895 purchase. At a counter diagonally across the aisle, a salesman looks a bit like a croupier, signaling a floor page with three raps on the glass countertop. This sale involves a diamond necklace.

By mid-afternoon, when there should be a lull, the store is humming—although the customers are not yet four deep at the silver counter. "That's when you know it's Christmas," says Russo. Last December, some 200,000 people poured through Tiffany's doors; one weekday, the count topped 15,000.

On the second floor, a woman in a white sable coat is deciding between two silver frames. The saleslady wears a white glove to pick them up, although three store employees polish the merchandise repeatedly during the day. Another woman ushers her nine-year-old daughter to one of the spearhead counters. "What do you want for Christmas?" she asks. The girl eyes the treasures and settles on a $50 silver-heart bracelet suggested by the saleslady. "Mom, please buy it now," she begs. Her mother relents but says, "Pretend you don't see it until Christmas." ▬

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WATTS FOR CHRISTMAS

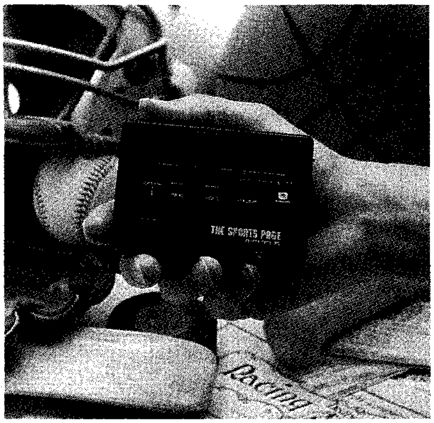
JEEPERS, BEEPERS

HAVE YOURSELF A PLUGGED-IN LITTLE Christmas: Let new technology give old Saint Nick a jolt. Some of these products are mere electronic baubles; others are for serious technophiles; a few give a glimpse of Christmas future. (For gadgets that might be hard to find, manufacturers' information is included.)

Jimmy the Greek has one. Rick Aguilera bought one for his mom. Now you can tune in to the Sports Page, too. It looks like the Quotrek units used on Wall Street, but this beeper is designed for jocks, sports buffs, and serious gamblers.

The Sports Page receives data from three sports ticker services via satellite—updated every five minutes—and displays scores and Las Vegas betting odds for college and pro basketball, football, baseball (including starting pitchers and inning-by-inning scores), boxing, hockey, and horse racing (with instantaneous track results and payouts). A beep indicates when new information is being transmitted. You can also scroll across the unit's "mailboxes" to find out current and future schedules or to get weather and injury reports.

The Sports Page comes with a recharger that doubles as a stand, or you can clip the four-ounce box to a belt or pocket. It can, of course, also be used as a beeper to receive messages from your personal paging service. At $286 (plus a $25 one-time hookup charge, $45 a month for the sports data base, and an extra $10 a month if you also use it as a pager), it's not exactly a steal. After all, obsessive fans who call the Sports Phone pay just 28 cents a minute. But *they* receive scores that are updated only every ten minutes. It's available from Sports Page Plus/Beeper Plus, 50 Broad Street, New York, New York 10004 (212-425-8888).



ON THE BALL: *The Sports Page.*

Sorry, you can't have one this year, but the Receptor is the beeper of the future—Christmas 1988, according to AT&E, a small San Francisco company. Watchmaker Seiko has already signed up to manufacture AT&E's wristwatch-beeper, which will eventually plug into a global paging service; AT&T will provide its international telephone network.

Messages are phoned in and relayed by FM carrier to the watch's pager on a chip. The Receptor beeps to alert its wearer of an incoming message, which appears on its sixteen-character digital display. AT&E says it has already lined up 30 or so FM carriers nationwide and plans to test-market the watch in Seattle early next spring. The Receptor is expected to sell for about $150, with a monthly paging-service charge of about $10. AT&E is also designing a message-display unit to be built into cellular phones and car dashboards. Still, Dick Tracy's watch was more advanced: It offered two-way communications. That, says AT&E, is still several years away. You can reach AT&E at One Maritime Plaza, San Francisco, California 94111 (415-433-0430).

FIXED IMAGES

HORDES OF BABY-BOOMERS HAVE DIScovered the joy of shooting home videos. Now there's a way to make your favorite home tapes look just a little less homemade. DirectEd, from Videonics, turns any VCR into an editing system that selects and orders scenes and generates graphics, titles, and special effects.

The DirectEd system includes a slim gray box that contains a powerful microcomputer; an infrared remote control; an infrared sensor; and a twelve-minute software cassette. The box hooks up to your VCR and television and to a second playback unit—either a camcorder or a VCR.

Plug the cassette and sensor into your deck and watch it become a thing possessed as it runs through its functions and feeds programming information into the DirectEd computer. After that, the machine guides you through the editing process, offering simple menus on the TV screen. All functions are operated by push buttons on the infrared remote control.

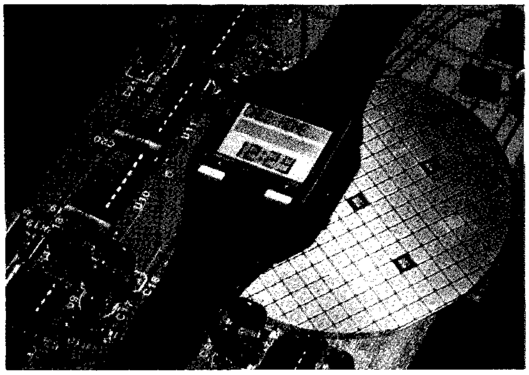
IT'S A PRINT: *Videonics DirectEd.*

First, make a dub of your original tape, onto which DirectEd programs a time code. As you screen this "work print," mark the scenes you want to keep. DirectEd stores the time codes for their starting and stopping points, so that you can rearrange the scenes and view them in any sequence. Then add graphics and special effects.

Now DirectEd takes over, locating the sequences on the original tape and transferring your edits and effects onto a blank tape to create an edited copy. (This can take hours as the VCR automatically rewinds, fast-forwards, etc., so make other plans for the day.)

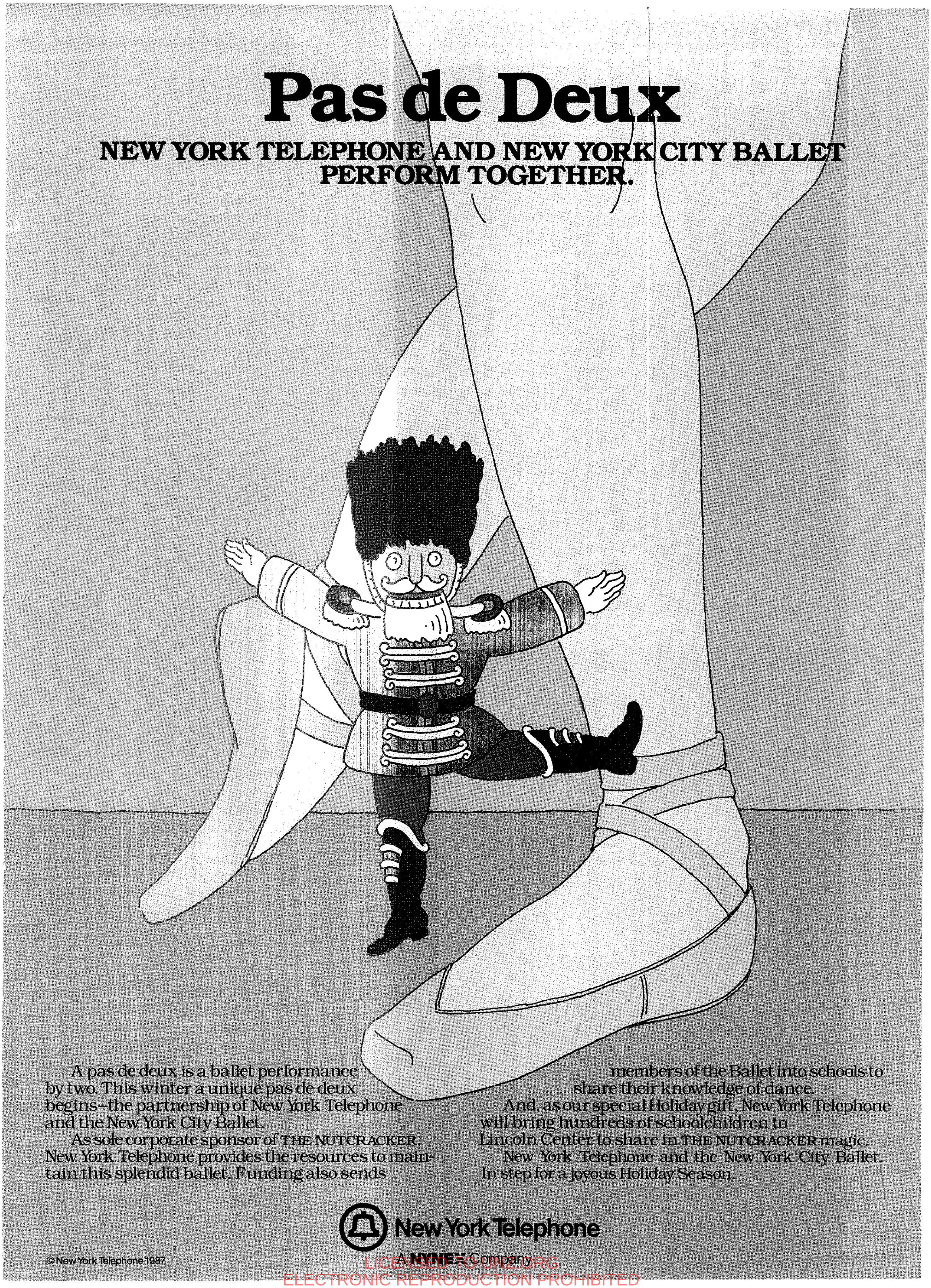
DirectEd has a palette of 64 colors for graphics, and nine type fonts. Its special effects include cuts and fades and dozens of different wipes, all of which can be executed in fast, regular, or slow motion.

Now that you've taped every earth-shaking event from baby's first steps to Thanksgiving dinner, why not jazz up your videos a little? DirectEd costs $499 and is available from Videonics, 1129



PAGE OF THE FUTURE: *The Receptor.*

Photograph: left, Rita Maas.



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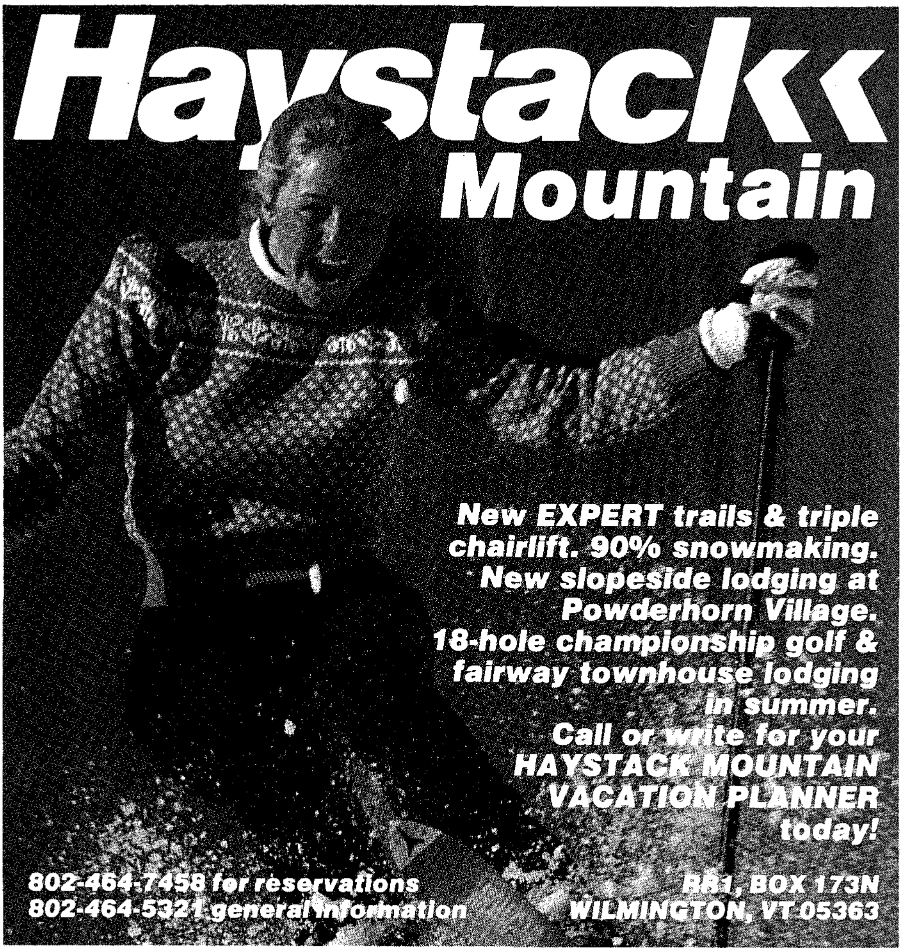
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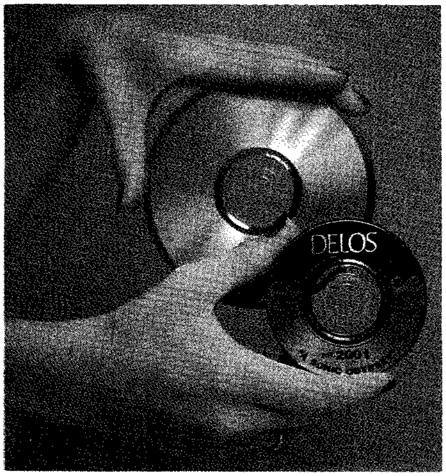
This holiday, make phoning home a video experience. More than two decades have passed since AT&T demonstrated the first picture phone at the 1964 World's Fair, and so far, videophones have not become household appliances. Last year, Mitsubishi introduced the $1,095 Luma, designed for business use, which hasn't taken off. Now the company has scaled down to appeal to the home market. This year's model, the Visi-Tel, costs a mere $399.

Unlike the Luma, which came with a built-in phone set, VisiTel is simply a monitor with a built-in video camera that plugs into any phone. Its four-and-a-half-inch screen sends and receives black-and-white snapshots of you and your loved ones, business associates, pets, or miscellaneous objects. Just place your face, a child's drawing, or whatever approximately two feet from the camera lens and push SEND. Just five seconds later, the guy at the other end gets the picture on his VisiTel.



SHRINKING DISC: *The new three-inch version.*

The phone stores the last three images it has received for instant playback. The no-frills picture phone weighs three and a half pounds and comes in black or white, just like its images. It's available at the Fone Booth, on West 53rd Street (751-8310). Or you can contact Mitsubishi Visual Telecom Division, 3350 Scott Boulevard, Building 49, Santa Clara, California 95054 (408-970-9555).

SOUND ADVICE

BANG & OLUFSEN'S BEOCENTER 9000 IS for technophiles who like their audio equipment to look as gorgeous as it sounds. The ultra-slim, ultra-sleek tinted-glass-and-brushed-aluminum console includes an auto-reverse cassette deck, a compact-disc player, and an AM-FM receiver. It has no buttons or knobs, just a touch-sensitive operating panel and an infrared remote control. It can be programmed to play selections from its various components at pre-set times. It sells for $2,999 at Bang & Olufsen of America, Inc., 1150 Feehanville Drive, Mount Prospect, Illinois 60056 (800-323-0378).

Recoton's wireless speakers update the sort of hobbyist design usually found in *Popular Mechanics.* These stereo speakers plug into the electrical outlet in your wall. A small transmitting unit connects them to your stereo source. Their main advantage? No more messy wires. If you live in a maze of electronic cables, the trade-off in sound (these are good secondary speakers—they sound okay, although they're given to hiss in the presence of other equipment) might be worth it. The lightweight speakers cost $250. Call 800-223-6009 for dealer information.

STOCKING STUFFERS

COMPACT DISCS ARE GETTING MORE COMPACT. Delos has shaved two inches off its CDs to make pocket-size, three-inch, twenty-minute discs that sell for about $3.99. The company has just introduced a library of 24 classical and jazz titles. The discs come with an adapter that makes them playable on all current CD players. They are available through Delos International, Inc., 2210 Wilshire Boulevard, Suite 664, Santa Monica, California 90403 (213-459-7946).

Leave it to the French to come up with a design with more panache than purpose. Switch radios are *boules*—that's "balls" in English. Sized somewhere between a Ping-Pong ball and a tennis ball, the brightly colored AM-FM radios have remarkably good reception and hang from a cord that doubles as an antenna. (There's also a jack for earphones.) They are $39 from Switch USA, Inc., P.O. Box 24086, Nashville, Tennessee 37202 (615-254-2277 or 800-251-1852).

As if those 3M sticky memo pads weren't good enough, Plus U.S.A. has come out with the Voice Memo, a tiny tape recorder that allows you to record a 30-second message, though the recipient may never notice the machine among the normal desktop clutter. Not much bigger than a cigarette lighter, the Voice Memo has a tinny, antique sound that Edison might have enjoyed. This cute conversation piece sells for $29.95 at Plus U.S.A. Corporation, 10 Reuten Drive, Closter, New Jersey 07624 (201-767-6950).

Zenith's new Side-Kicks won't fit into a stocking, but they *will* fit into places most VCRs won't. Zenith has cleverly turned the usual VCR design on its side, with vertical models perfect for space-conscious urban dwellers. These bookendlike machines are half as wide as they are tall: six by twelve inches. The VRD230, with four heads, costs $599; the VRD530, with six heads and VHS hi-fi stereo, costs $899. ■

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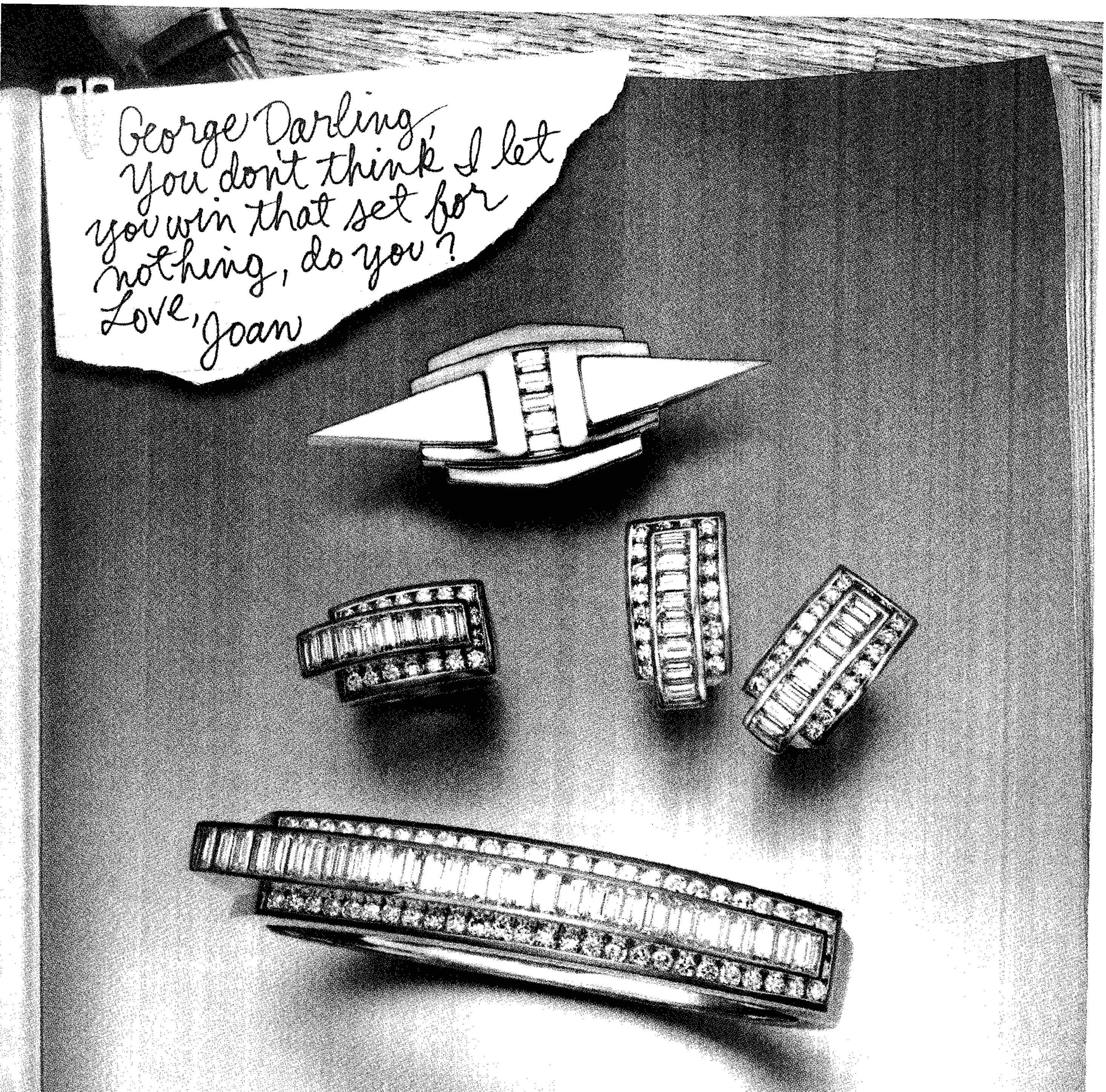

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WHEN WORLDS COLLIDE

GORBY AND THE CANDIDATES

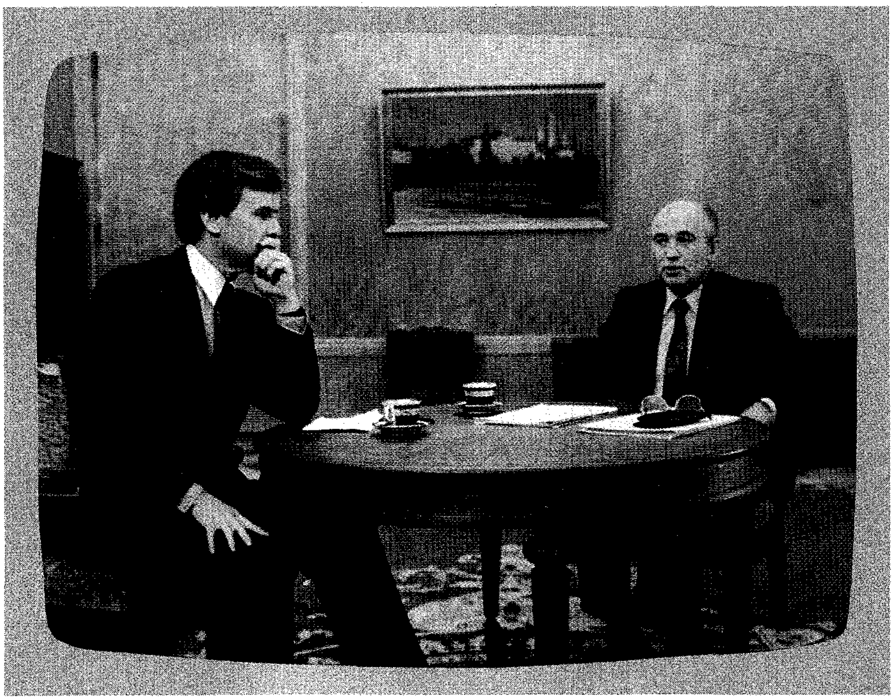
IN THE HOURS BEFORE NBC'S TITANIC presidential cattle show last week, a small army of political consultants, spinmeisters, reporters, and assorted political junkies descended on the Kennedy Center in Washington. They lounged about the pressroom, chatting about the usual stuff: inside baseball, campaign romance, and the stark nature of motel life in Iowa.

But not a word about Mikhail Gorbachev, who'd made his rather imposing debut on American television the night before (also on NBC; not a bad week for Brokaw and Company). This was surprising. There had been a real fascination with Gorbachev in the political community even before he became maximum leader of the Evil Empire—from the moment, in fact, when he showed up in London with his wife in 1984 and wowed Margaret Thatcher. He was vigorous, he smiled, his wife wore *clothes.*

Gorby was a player, it was said—a "Western-style" politician. He was smooth, smart, clever; a cult of Gorbachev gestated among consultants, who found themselves fantasizing about how they'd "handle" the Russian. "I'd love to have that guy in Iowa," a Democratic strategist sighed wistfully last summer. Polling figures supported those instincts. Gorbachev had higher "positives" in Iowa than more than a few candidates trudging through the corn rows.

So there was a fear, going into last week's back-to-back performances, that Gorbachev might prove a tough act to follow for the poor American souls aspiring to be president. Garrick Utley said as much in a closing commentary on NBC's *Sunday Nightly News.* There were more than a few people in Washington wondering if Gorbachev would prove to be a Soviet John F. Kennedy, charming the pants off the American public on Monday, rendering the home team pathetic by comparison the following night, then roaring into town with a real head of steam for the main event with Ronald Reagan—some of the most important negotiations in history—this week.

But that didn't happen. The Gorbachev interview made news on Tuesday, but not waves. There wasn't much postgame analysis outside the foreign-policy community; no real buzz in political circles or out in the streets. "He was very strong," said Bob Squier, the political consultant. This was echoed around town. Strong. Forceful. Impressive.



HANGING TOUGH: *Gorbachev's performance with Brokaw was profoundly un-Western.*

"You want to know the truth?" said Paul Maslin, the pollster. "I was a little disappointed. I was expecting something more dynamic."

"You wonder," said another analyst. "Was that his fastball?"

No, most likely not. "He was much more animated when we met with him in Moscow last April," said Representative Tom Downey of New York, who has been active on disarmament issues. "I think he was in a delicate position. He was playing to his political constituency in Moscow as much as he was to the American public. He had to be careful."

Gorbachev was, in fact, anything *but* a "Western-style" politician. He was profoundly Russian, the ultimate product of the Soviet system: proud, stubborn, defensive, tough as nails, more stolid than smiling, and not at all packaged (a political consultant would have provided him with a more melodious translator and placed him in a "warmer" setting). He just sat there, bulled his way through a tedious, eight-minute opening statement, and hung tough the rest of the way.

His very seriousness, his disdain for "style," was daunting—but his goal is anything but traditional. This, clearly, is a man who knows history and has proposed a place for himself in it: Just as Franklin Roosevelt "saved" capitalism during the Depression with a dose of welfare statism, Gorbachev hopes to rouse socialism with the vaccine of enterprise.

His task is complicated by the fact that he does not have the Soviet equivalent of the Roosevelt coalition in his corner; his constituency seems more like Gary Hart's: the intelligentsia, the yubbies (young, upwardly mobile bureaucrats), and women (the backbone of the anti-alcohol lobby). The old-line apparatchiks and blue-collar workers have their doubts. I'm told that a popular joke in Moscow these days has two workers on a quarter-mile line for vodka. "I've had it," says the first worker. "I'm going to kill Gorbachev." He goes off but returns dejectedly to the vodka line a day later. "What happened?" asks his friend, still waiting. "Did you kill him?"

"No, the line was too long."

Gorbachev's problem is compounded because he is asking those very workers to make the most immediate sacrifice: He is asking them to work harder. The first step in his economic restructuring has been to impose quality controls in Soviet factories. In theory, better work will bring higher pay; in reality, however, the program has meant that traditionally shoddy work is punished with pay cuts.

That was the burden—the sagging weight of a failed system—that Gorbachev carried into the interview with Brokaw and that caused him to stonewall so

Photograph: A.P./Wide World

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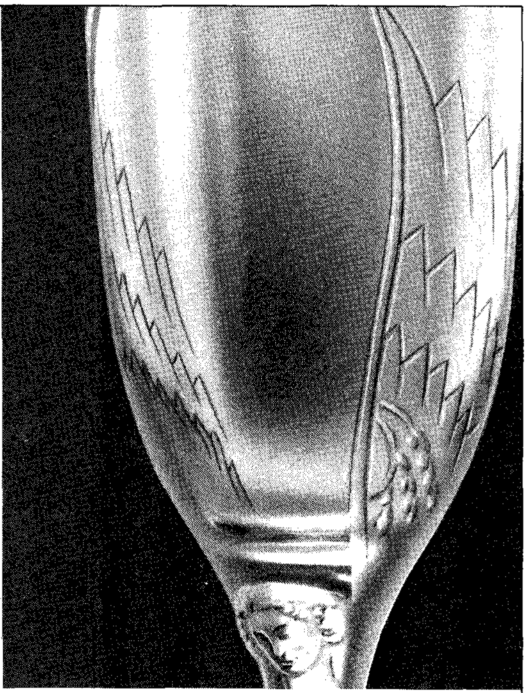

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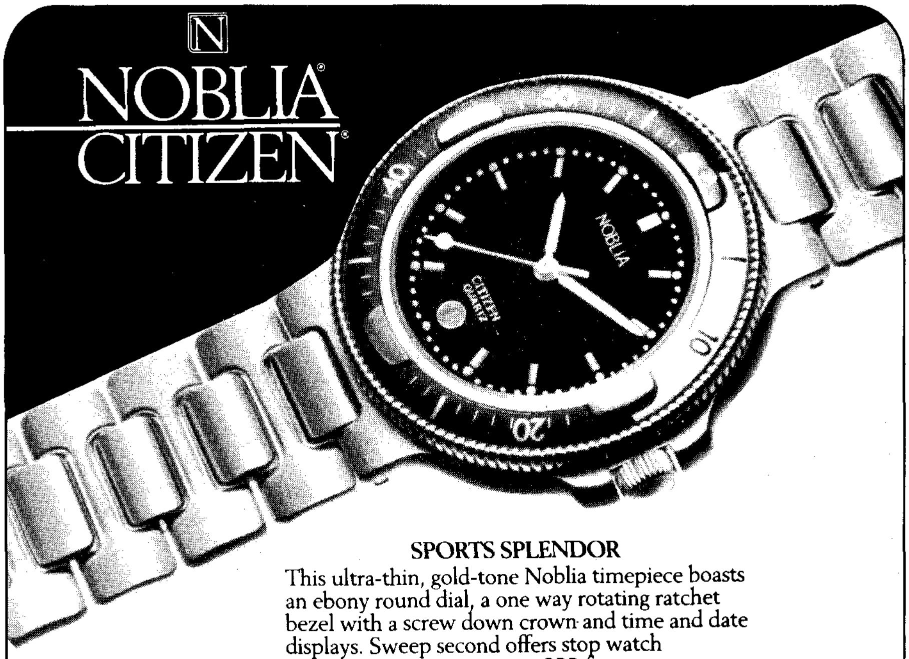

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unconvincingly on Afghanistan, human rights, and other issues while trying to push ahead on arms control. Formidable as he is, Gorbachev is in a hole: He is negotiating from a position of weakness, but the problem isn't so much military as economic and philosophical inferiority. Although there is some merit to the Republican argument that Reagan's toughness on arms control has brought the Russians to the table, I suspect the essential failure of the Soviet system has been much more of a factor.

In that regard, Bruce Babbitt made a familiar but still rather provocative point the following night: that the cold war is coming to an end, and we've won—philosophically, economically, and perhaps even militarily. The strength of that victory should inform our dealings with the Soviets, not just on arms control but in areas of conflict like Central America and throughout the world. We should be more aggressive and positive, less defensive and fearful. Babbitt hurried through this rather complex argument in about one eighth the time of Gorbachev's opening statement—and he did it while staring at the wrong camera, and so it quickly vanished into the ether.

If Gorbachev seemed cold and plodding, the twelve Americans whipped across the screen in a technological frenzy; cross-examined—quite deftly, given the circumstances—by Tom Brokaw, then tossed upon the mercies (usually tender, but at times waspish) of their colleagues. This was, we are told, a debate. It proved a bizarre counterpoint to Gorbachev's stolid filibuster, an unintentional but telling commentary on the gulf between the two cultures.

Our system takes its greatest toll on men like Babbitt, who was a very well regarded governor of Arizona and is known to be a serious man with a sense of history. Poor fellow: He tries his damnedest to be a "Western-style" politician, attempting to talk in 30-second sound bites and get his point across on television. But his lower jaw seems to quaver a little when he talks, and his upper lip is weird and his eyes dart around, and somehow—somehow—this thoughtful and decent man comes across as a less plausible presidential possibility than Jesse Jackson or Pat Robertson, each of whom has a thimbleful of Babbitt's experience in government.

Neither Jackson nor Robertson distinguished himself in last week's debate, but they didn't embarrass themselves, either—and there is something very wrong with a system that enables seriously flawed amateurs like these to walk in and audition for the most powerful job in the world and not be laughed off the stage. Jackson is asked about the Persian Gulf, and he plugs in the appropriate phrases about "geopolitical interests"—and

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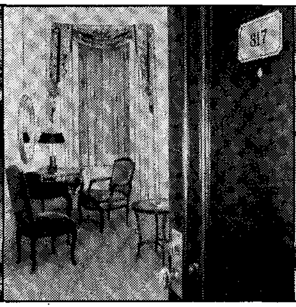

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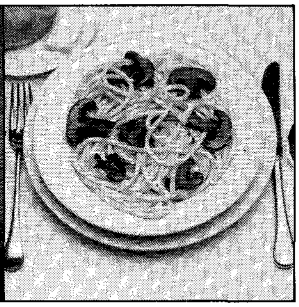
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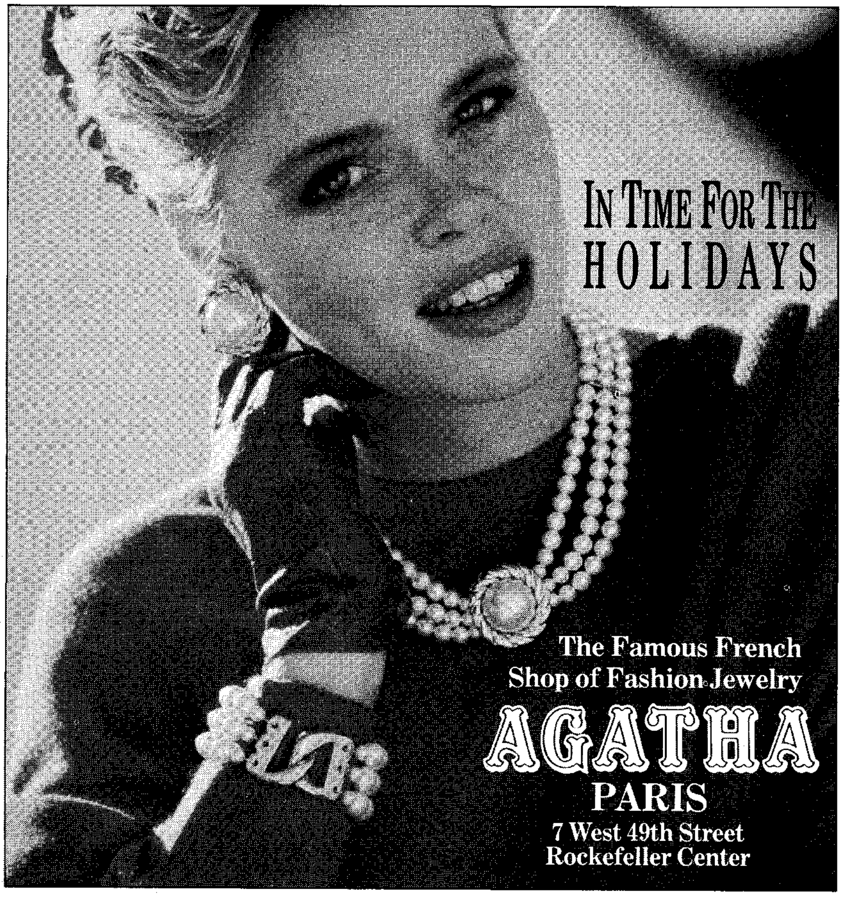
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VITTORIO RICCI

there are people who are actually convinced that he knows something about the intricacies of the area. Pat Robertson can move his mouth and *seem* to talk as "knowledgeably" about the budget deficit as Bob Dole, who lives the deficit every day of his life in the Senate and has tried, courageously at times, to do something about it.

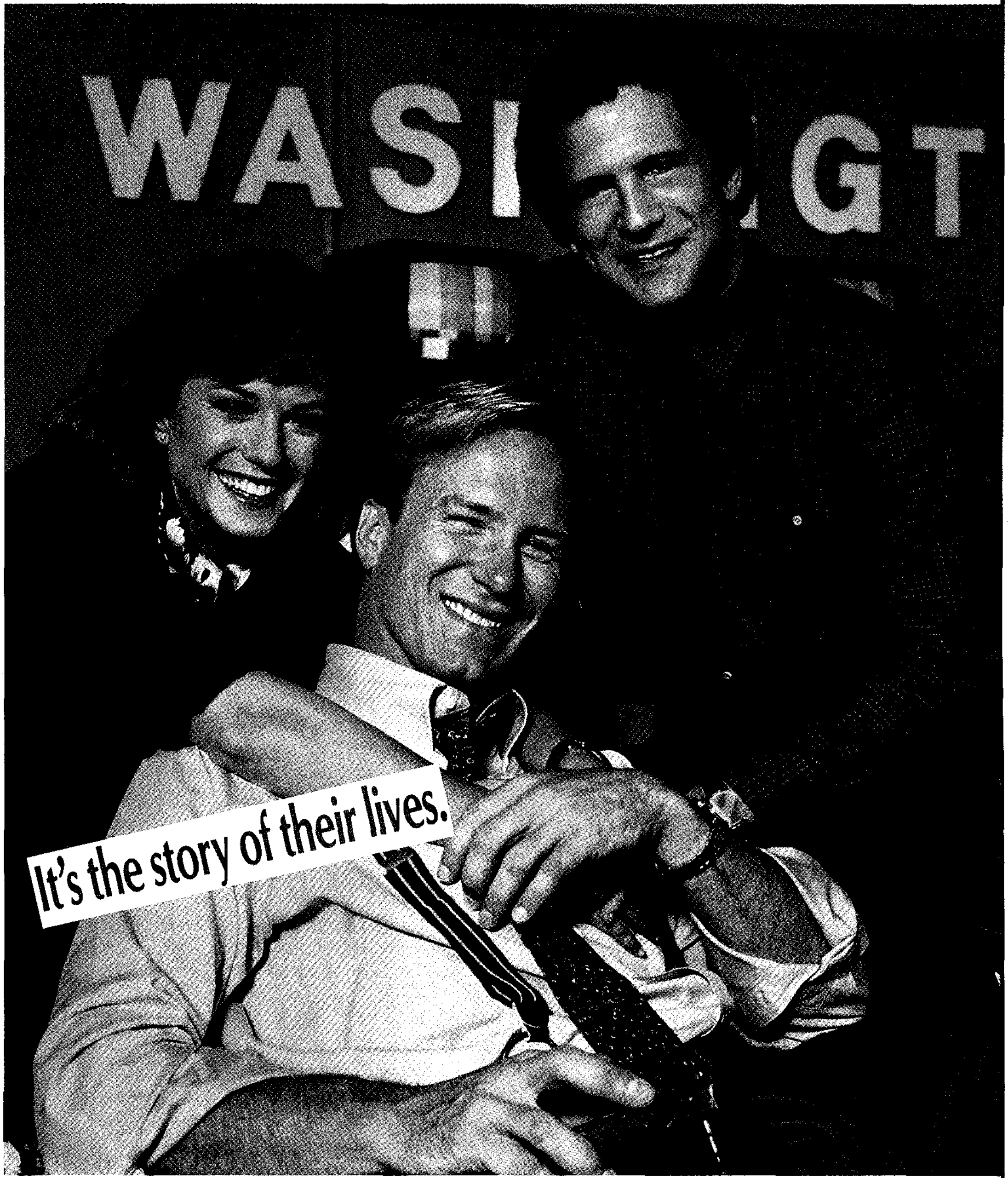
Blame it on television? On the consultants and packagers? On the attention span of the American people? Yes, we've heard that song before—and, no doubt, we'll continue to hear it as the political process devolves into vaudeville. But that shouldn't stop us from wondering why, after getting a close look at Gorbachev on Monday, we can't have the prospective leaders of the country tell us—in something more than 30 seconds—what they think about the guy on Tuesday. Gorbachev's primacy makes the world a different, more complicated, and perhaps more promising place. How well do the candidates understand what he is doing in the Soviet Union? How far can we go in cutting strategic nuclear weapons before the world becomes a more dangerous place? There is serious business to be conducted here.

As it was, I tried to react to the debate as an average American might, watching the candidates parade across prime time for the first time. It was impossible. They came and went too quickly. They spoke in a crypto-Iowa shorthand—at once too simplistic and too complicated. What is a Midgetman? What is hospice care for the elderly? They niggled over incomprehensible fine points. The vice-president of the United States appeared to know what time a program called *Jake and the Fat Man* appeared on CBS and yet had no idea that the president had been trading arms to the Ayatollah for hostages.

It seemed an aerial dogfight. Candidates strafed, caught flak, crashed, and burned. The attackers—desperate men like Gephardt, Haig, and Kemp—seemed to get the worst of it; those who were attacked—Simon and Bush—fared marginally better; the winners were the cooler heads, like Dukakis and Dole, who stayed above the fray and did nothing to embarrass themselves. Young Albert Gore was the only candidate able to be forceful and not get hurt.

It is interesting that both Dole and Dukakis use the phrase "tough choices" almost like a mantra. They never quite spell out what those choices are, but it comes across as at least an oblique acknowledgment that we're heading into complicated times. That isn't much to chew on, but Gorbachev didn't reveal very much of himself, either, and there is always the hope that we'll get a better sense of what these fellows mean—and who they are, and how they think—as the field is winnowed down. ■

FROM THE DIRECTOR OF 'TERMS OF ENDEARMENT'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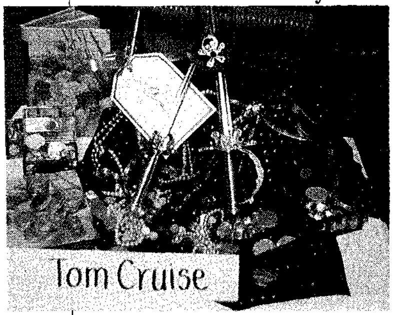
FAST TRACK

EDITED BY ERIC POOLEY

'NUTCRACKER' NEWS

Celebrity Table-Setters

FOR 33 YEARS, *The Nutcracker* has been as much a part of Christmas in New York as the tree at Rockefeller Center or the toys at F.A.O. Schwarz. This year, just as they have since 1954, students from the School of American Ballet will join the New York City Ballet and dance many of the children's roles in George Balanchine's version of the Tchaikovsky classic. And on December 12, just as it has since 1977, the school will throw a *Nutcracker* benefit for its scholarship fund.



Tom Cruise's treasure.

But this time, something new will happen at the bash. Tom Cruise will reveal his love for *Treasure Island.* Barbra Streisand will display her talent for flower arranging. And Michael Douglas, Clint Eastwood, and 56 other celebrities will also create table centerpieces for the fund-raiser.

"We thought it would be fun to involve some very prominent people this year," says benefit chairman Sandy Pittman. Streisand has created a menorah out of flowers, Douglas is basing his centerpiece on a "hot-rod car" theme, and Cruise's recalls his favorite childhood book, with a treasure chest filled with toy swords, eye patches, and Godiva chocolate coins. "I'm floored by how involved they got," says Pittman. "Tom got the chest and everything else for his. Don Meredith is flying his in himself."

Proceeds from the event (tickets are $150 and $175) will assist nearly 100 students at the school, whose graduates make up about 85 percent of the NYCB. "And to think that people can remember when the party was simply mince and punch after the performance," says Pittman. MELISSA MORGAN

BRIEF LIVES

LITTLE HOUSE ON THE PRAIRIE

THE LAWSON FAMILY GOT A NICE CHRISTmas present this year—an apartment.

After eight years of homelessness, Walter and Phyllis Lawson and their daughter, Melylah, are grateful to the city for finding them a new place. But they can't help looking back almost fondly on their homeless years. When their apartment was gutted by fire in 1979, they didn't fall apart—they survived years in a welfare hotel, then carved out a niche for themselves on the Lower East Side.

"After the fire," says Walter Lawson, 65, a frail man, "I thought we'd find a new place quickly, but that wasn't the case." Lawson couldn't find anything he could afford (he receives veterans' disability payments for internal injuries that prevent him from working). For three years, the family stayed in the Hotel Martinique. "It was hellish there," he says.

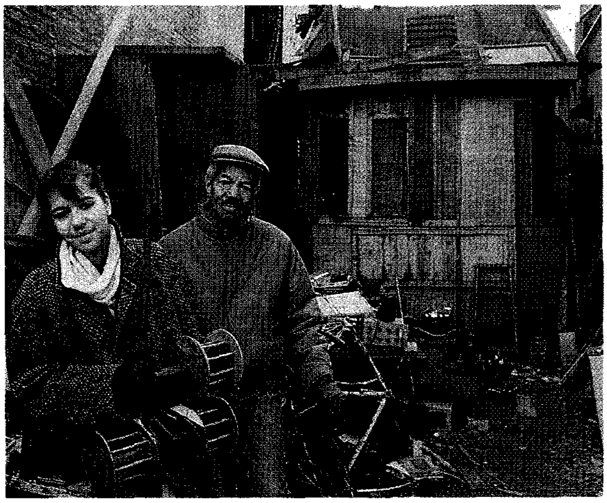
They had to get out.

So Lawson sent his family to live with relatives while he staked a claim to some land and built a cabin. His prairie happened to be a vacant city-owned plot wedged between tenements on East 2nd Street. Lawson built the place from scratch, using whatever wood he could rustle up. It became a Cubist's dream of weird angles—a cozy affair with a porch, an upstairs study for Melylah, and an old Franklin stove for warmth. There was electricity and running water—but they made do with a privy, and showered with friends.

"When Dad first wrote to us about it, we were excited," says Melylah, fifteen. "I wasn't worried about being warm enough. But only my very best friends knew we lived there, because I was embarrassed—even though those who did know said I shouldn't be. They thought the place was kind of neat."

Despite the hardships, Melylah has remained a straight-A student. Now in the ninth grade, she's made the honor roll three years in a row. Her goal is to become a veterinarian. "I've wanted to be one since I was four," she says. "That hasn't changed.

"Actually," she says, "I didn't know that we didn't have much money until I was about ten. I asked Mom for something we couldn't afford, and she said to me, 'We're not rich, you know, we're poor.' It came as quite a surprise to me, because somehow I've always gotten whatever I wanted. But if I see something I like that is expensive, I'll never ask for it. And I have good clothes. A lot of my friends think I'm rich for some reason."



Walter and Melylah Lawson at the cabin.

Melylah's friends are right. PETE WEBER

Photograph: right, Erica Lansner/Photoreporters. Illustration by Guy Billout.

NEW YORK JOURNAL

Rosa and Remembrance

NEW YORK'S HOLOCAUST Memorial Commission recently unveiled a design for the Museum of Jewish Heritage: A Living Memorial to the Holocaust, set to open in 1990 in Battery Park City. There will be a 60-foot glass cube, designed by James Stewart Polshek and Partners, with six lit torches inside to represent the 6 million who died. Adjoining the monument, a museum will tell the story of Jewish life before, during, and after the Holocaust.

The commission is led by developer George Klein, Manhattan D.A. Robert Morgenthau, State Senator Manfred Ohrenstein, and Shearson Lehman Brothers chairman Peter Cohen. But of all the high-powered New Yorkers involved, none embodies the urge to keep the Holocaust's memory alive as much as Rosa Strygler, 59, a survivor of Auschwitz who now teaches young New Yorkers about the horrors, and is helping to lead the commission's $100-million fund-raising drive.

In 1985, Strygler began inviting people in their twenties to a Holocaust discussion group at her apartment. Since then, the group has grown to more than 100 members and become part of the Holocaust commission. Last month, Strygler led 700 young people in a Kristallnacht Remembrance March, commemorating the night of Nazi terror in 1938.

"The young identify with this extraordinary woman," says Rabbi David Blumenfeld, the commission's executive director, "because she is a supreme idealist. Having suffered the worst of torments, she holds her head high."

"Sometimes," says Strygler of her Auschwitz experiences, "I think I dreamt it."

"Sometimes I think I dreamt it."

In 1940, Rosa—a twelve-year-old Hasidic girl living in Kraków—was sent with her family to Auschwitz. At the camp, she watched an SS officer tell her niece, "You are so beautiful—I'll have to kill you," and then do just that. Soon Rosa's two brothers, sister-in-law, and father were also dead. Her mother became too weak to get up for roll call. "I begged her to get up," Strygler remembers, "but she was too worn out. I thought I would stay and we would both die—thank God, it would be finished—but at the last second, I left. Later, I ran back, but her bed was empty."

Months later, Rosa was herded onto a train. A door was left open; Rosa and thirteen others jumped out. Only three survived the two-week walk to Hungary. Rosa lived with a woman—who did not know she was Jewish—until the liberation in 1945. Two years later, she came to America on the *Ernie Pyle*, one of the first boats to carry survivors to these shores. "I was the only one of 60 children," she says, "with nobody to meet me." She was nineteen.

Rosa tried to put the Holocaust behind her. She removed the concentration-camp tattoo from her arm. "I wanted to be a true-blue American," she says. "I stayed away from other survivors to strip myself of the talk of it." In 1949, she married Harry Strygler, a precious-stone importer. They adopted two children, and in 1983, when her son died at 32, a torrent of Holocaust memories flooded Rosa. His death came on her birthday, and she thought of her father. "You shall live," he'd told her at Auschwitz. "Remember what you saw. Tell it to the world."

PATRICIA BURSTEIN

ART BEAT

MAKING BOOK ON CHINA

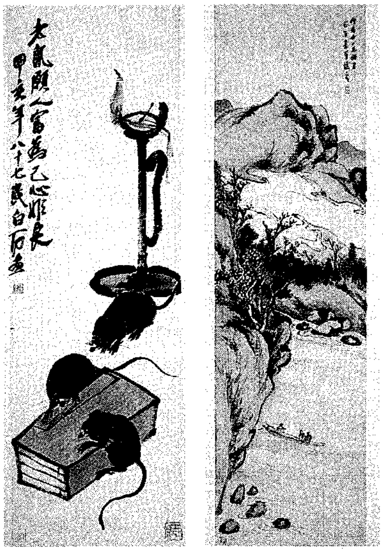
A STOCKING STUFFER IT'S not.

Still, at 30 pounds and $850, *Later Chinese Painting and Calligraphy: 1800–1950* is sure to crown a few art-world wish lists. The three-volume work, which Random House brings out this month, is the creation of Robert Hatfield Ellsworth, a dealer who owns the largest collection of later Chinese painting and calligraphy in the West.

"China produced nineteenth-century art just as fine as the Western World's," says the man whose business it is to sell that art. "It's just a little ax I like to grind."

That grinding cost Random House over $500,000—its costliest trade book ever. Ellsworth used his own editor, researcher, translator, photographer, and proofreaders. Printers worked in Japan and New York while typesetters and proofreaders toiled in Hong Kong.

For two years, Ellsworth choreographed the effort to photograph all 840 works in color—to preserve the original intensities of ink and the nuances of paper texture.


Rats and Lamp; Landscape.

Language experts spent three years translating "every character of every inscription" first into standard Chinese and then into English. Ellsworth oversaw each detail, traveling often between the Far East and New York.

"It's called having control of the situation," he says.

In the volumes, Ellsworth traces the evolution of Chinese painting after its exposure to Western art. "It's near comprehensive, and there's not another book on this period in English.

"Chinese painting did not drop dead at the end of the seventeenth century," he says. To underscore that message, Ellsworth gave 471 artworks to the Metropolitan Museum of Art, where they will appear in a rotating show beginning February 12.

"It's called proving a point," Ellsworth says.

KELLI PRYOR

Photograph by John S. Abbott.

SCENES

‘December Dilemma’

“I don’t find having a Christmas tree acceptable in my home,” says a man. “Without a tree, there is nothing of my heritage in the house,” says a woman.

“It never occurred to me that religion would become an issue when I got married,” says someone else.

It’s a cold night, but things are heating up on the second floor of Shakespeare & Company. Forty people have gathered to read aloud and discuss *Mixed Blessings: Marriage Between Jews and Christians,* a book by Paul and Rachel Cowan. The Cowans (Rachel grew up in the Unitarian Church and in 1980 converted to Judaism, Paul’s faith) have a nice term for the holiday problems of intermarried couples: “the December Dilemma.” Which set of rituals to observe? How to help children deal with the conflict? *What to do?*

The Cowans don’t have easy solutions—they recommend talking to clarify issues and defuse bombs. But there’s another way out, says a small man with a large mustache: “We always fight in December, and I dread Christmas,” he says. “Now we go on vacation to avoid dealing with the tree.”

Alex Prud’homme

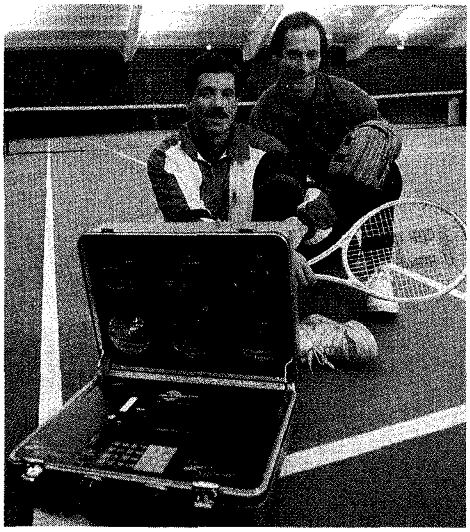
THE SPORTING LIFE

GENTLEMEN, START YOUR ENGINES

On a court at the Syosset Tennis Academy, a light flashes on the left side of what looks like a suitcase. Larry Mayol dashes to his left. “Nope, I didn’t make it,” he says.

Mayol, 35, a former New York Mets head trainer, is demonstrating a base stealer’s drill—one of 42 that he designed for a new computerized baseball training program called the START Fitness System. In this drill, one of two lights will flash, telling a player either to get back to first base or head for second in the 1.25 seconds before a horn sounds. The START (Sports Technique and Reaction Trainer) system improves a player’s reaction time by using these lights to simulate an opponent’s actions. “START,” he says, “trains the body to fire its motor units faster. That makes muscles contract faster.”

It worked for the Mets’ Howard Johnson, who used the hitting and base-stealing drills last year and became the eighth player in major-league history to hit 30 home runs and steal 30 bases in a season.



Elstein and Mayol try their case.

And though HoJo, Tom Seaver, and Mets coach Buddy Harrelson appear in the instruction video that comes with the $2,500 unit, the Philadelphia Phillies and Chicago White Sox have already bought systems. This week, Mayol will demonstrate the START program to the 26 major-league clubs at the annual winter meetings in Dallas.

START was first developed for tennis by Mayol’s partner, Syosset tennis-club owner Rick Elstein, 37. With electrician Svein Faret, Elstein wanted to create an unpredictable tennis-match environment that would help players improve reaction time. The START tennis system ($2,750) has drills for returns, ground strokes, volleys, and the net game. Ivan Lendl and Martina Navratilova have been using the system for years.

These days, the partners are editing the baseball video, planning promotions, and investigating other START applications. Plans for the spring 1988 models include less expensive pro systems, lower-priced home units, and models that hook up to personal computers.

Barbara Kevles

UPDATE

THE WURST LUCK

“Where’s the sausage guy?” Forlorn people are asking that question on 54th Street and Fifth Avenue, where hundreds used to eat every day thanks to Rolf Babiel and his Hallo Berlin sausage cart (“Fast Track,” November 9).

Babiel reappeared last week beneath his red-and-white umbrella. His cart, however, was not in sight.

On November 23, five city health inspectors impounded Babiel’s cart. Because of a surge in business, he’d hired an assistant. The city’s Christmas-season task force fined the assistant $150 for not having the $25 vendor’s license. Then Babiel, who has a license, watched his $6,000 cart get trundled off to the Whitestone pound.

Babiel paid the fine and expected to get his cart back; instead, the city told him his payment was an admission of guilt and made the cart’s return *less* likely. Now Babiel has hired a lawyer to challenge the ticket, which cited his assistant for selling sausages.

“He never handled the food,” contends Babiel.

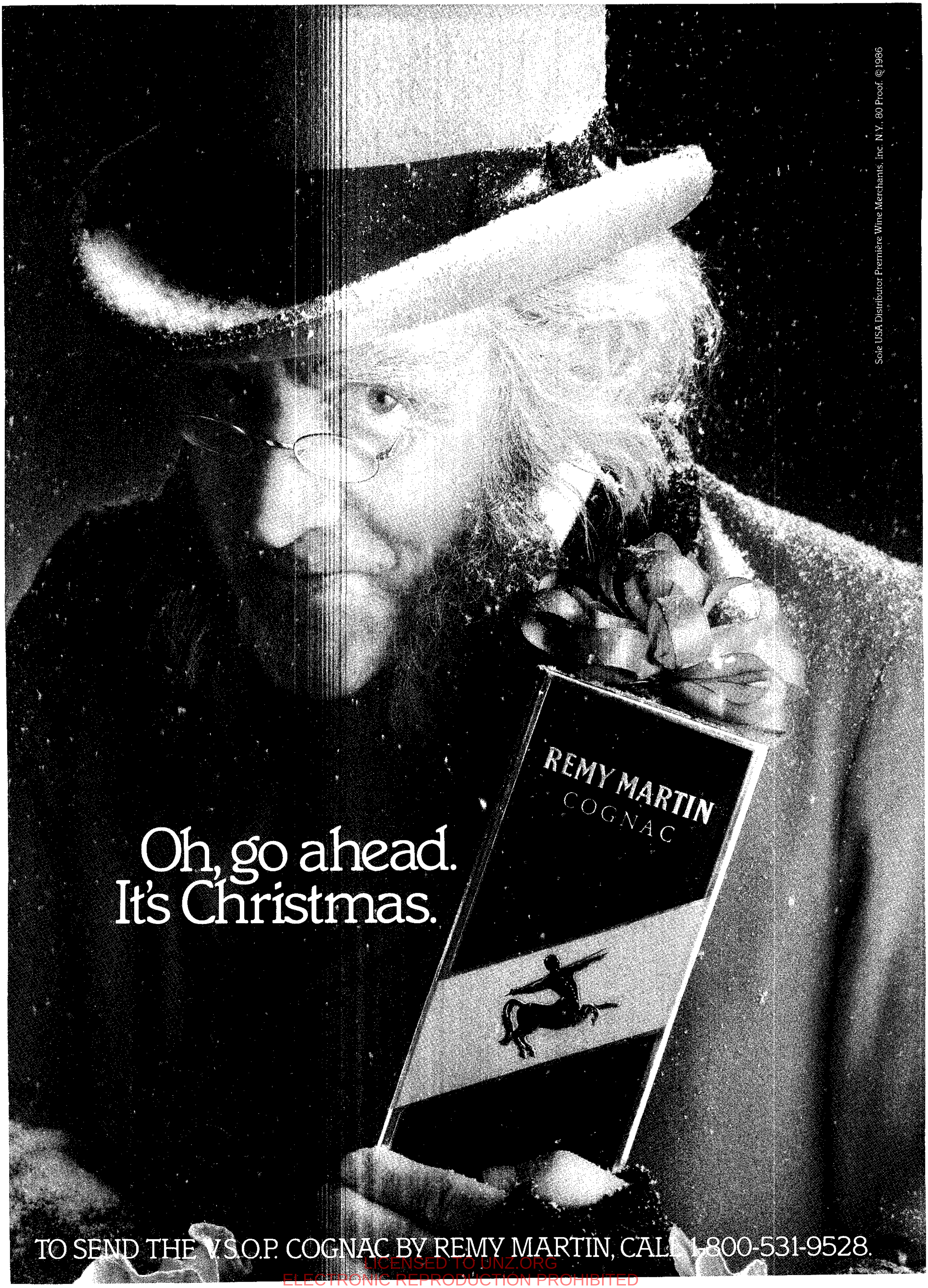
When I tried to ask the city about the case, a Health Department spokesman referred me to the Environmental Control Board. The ECB passed me on to the police, who suggested I call the corporation counsel. “*They’ll* decide if he gets it back,” said a police spokesman. The process could take months.

Babiel has collected 1,500 signatures. Some customers went so far as to suggest a conspiracy by the “regular hot-dog guys” to shut Babiel down. “His stuff was fresh every day,” said one customer. “He’s being run off the street.”

Babiel plans to present the petition to Mayor Koch. “I came out of East Germany by fighting that government,” he says. “I have the guts to fight the city. That cart is my life.”

David Handelman

Photograph ©1987 by Frederick Charles. Illustration by Ken Rinciari.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RUTH RECOMMENDS

BY RUTH GILBERT

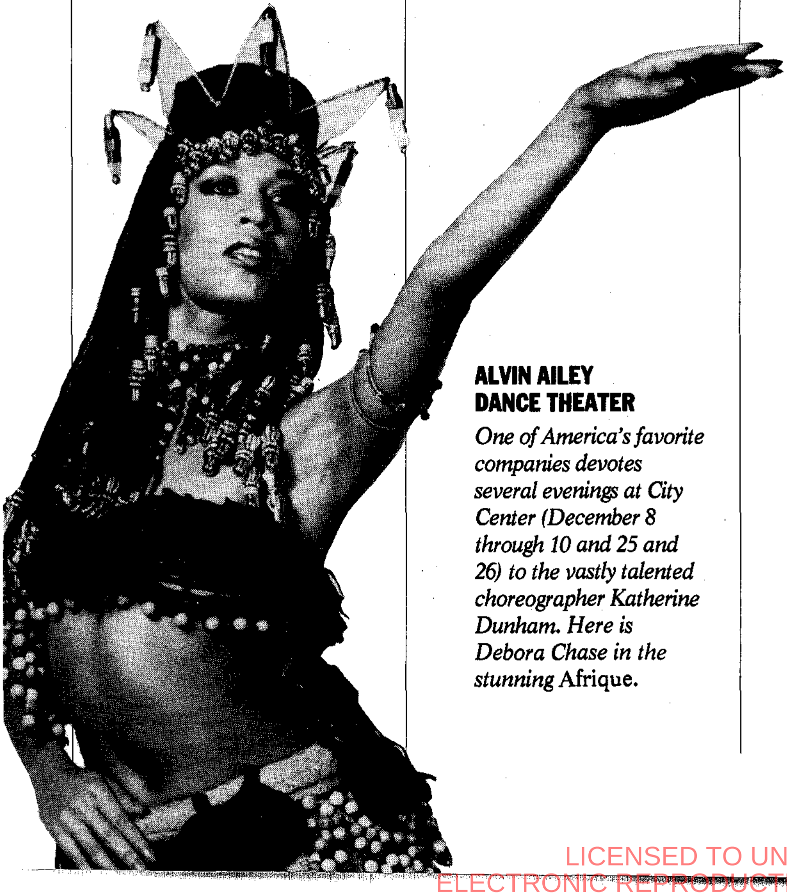
The Grenadier Guards band and the Gordon Highlanders drums, pipes, and dancers come to the Westbury Music Fair, December 13 at 3 p.m. The pageantry and pomp will thrill parents and children alike.

'THE CHOSEN'

Chaim Potok's classic novel is the source for this musical, which is currently at the Second Avenue Theatre. It stars George Hearn as a Hasidic rabbi. (Rob Morrow and Richard Cray also appear.)

'MADEMOISELLE COLOMBE'

Victoria Brasser (left) and Tammy Grimes star in a new musical (based on Anouilh's charming play) that's set in Paris at the turn of the century. Theatre Off Park is the place, and December 9 through 20 are the dates.



ALVIN AILEY DANCE THEATER

One of America's favorite companies devotes several evenings at City Center (December 8 through 10 and 25 and 26) to the vastly talented choreographer Katherine Dunham. Here is Debora Chase in the stunning Afrique.

'DIE FLEDERMAUS'

Sid Caesar makes his Metropolitan Opera Company debut in the speaking role of the jailer in Johann Strauss's merry opera. He'll perform December 7, 11, 15, 19, 24, 28, and 31 and won't seem a bit out of place.

CIRCLE REPERTORY

Greg Germann and Julie Boyd star in director Ron Lagomarsino's Only You, *a play about young lovers having a hard time achieving their high hopes. It's previewing now and opens December 10.*

Photographs: top left, Martha Swope; center, Martha Swope; bottom right, Michael Tighe.

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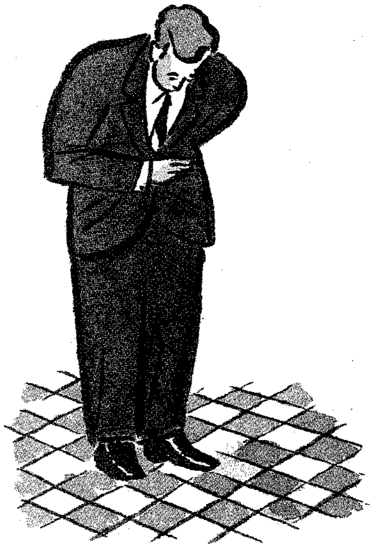
NEW YORK

Manners FOR THE EIGHTIES

How to Master The Daily Dance of Life in New York



BY GIGI MAHON

ONE HOT DAY LAST summer, an East Side woman arrived at her parking garage to pick up her car only to discover that the bill came to $64—$4 more than she had in cash. She offered to pay by check.

"No," deadpanned the manager. "No checks."

The woman pointed out that she and her husband had been parking there for years; in fact, during the winter, when the car was in town all week, they paid a regular monthly fee by check.

The manager was unmoved. "No."

The woman turned out her purse and produced her $60 in cash. She offered to give him the money and use a check only for the $4 shortfall—anything, she pleaded, to avoid having to trudge the seven steaming blocks back to her apartment to get more cash.

"That's the rule," growled the manager. "No checks."

Furious, the woman went home and called her husband. He phoned the garage man, but their conversation deteriorated into shouts and curses. So the husband hung up and called the garage owner, who listened patiently to the husband's story, then sighed. "Have you ever tried to hire people to work in a garage for what we can pay?" he asked. "I can't tell them to use their judgment. I have to give them a rule and insist that they stick to it. I'm sorry about your wife, but please try to understand."

The husband did understand, at least enough to cool off, and so did his wife. Neither was particularly pleased with the way things turned out, but they realized they'd had another raw lesson in the manners of the city. Like so much else in New York life, even dealings with a parking garage are carefully choreographed, and to those who don't know—or forget—the steps, the dance can seem strange, frightening, or just plain rude.

Today, those dances are getting more intricate than ever. The city's grace is being tested by a new series of pressures ranging from the grievous to the niggling, from dealing with romance in the age of AIDS to getting the right table at the right restaurant. What do you say to a colleague accused of insider trading? Should you tip the sushi chef? How do you get a spot on one of those prominent charity committees? When does forthrightness become typical New York bad manners?

Actually, a fair amount of evidence suggests that the typical New Yorker *isn't* bad-mannered—at least, as measured by the standards of his countrymen. One widely reported recent study of 72 American cities, for instance, ranked New York the eighth-*best*-mannered, only 7 places behind dripping-with-graciousness Charleston, South Carolina, and 60 places better than Los Angeles.

Tom Bender, the chairman of the history department at New

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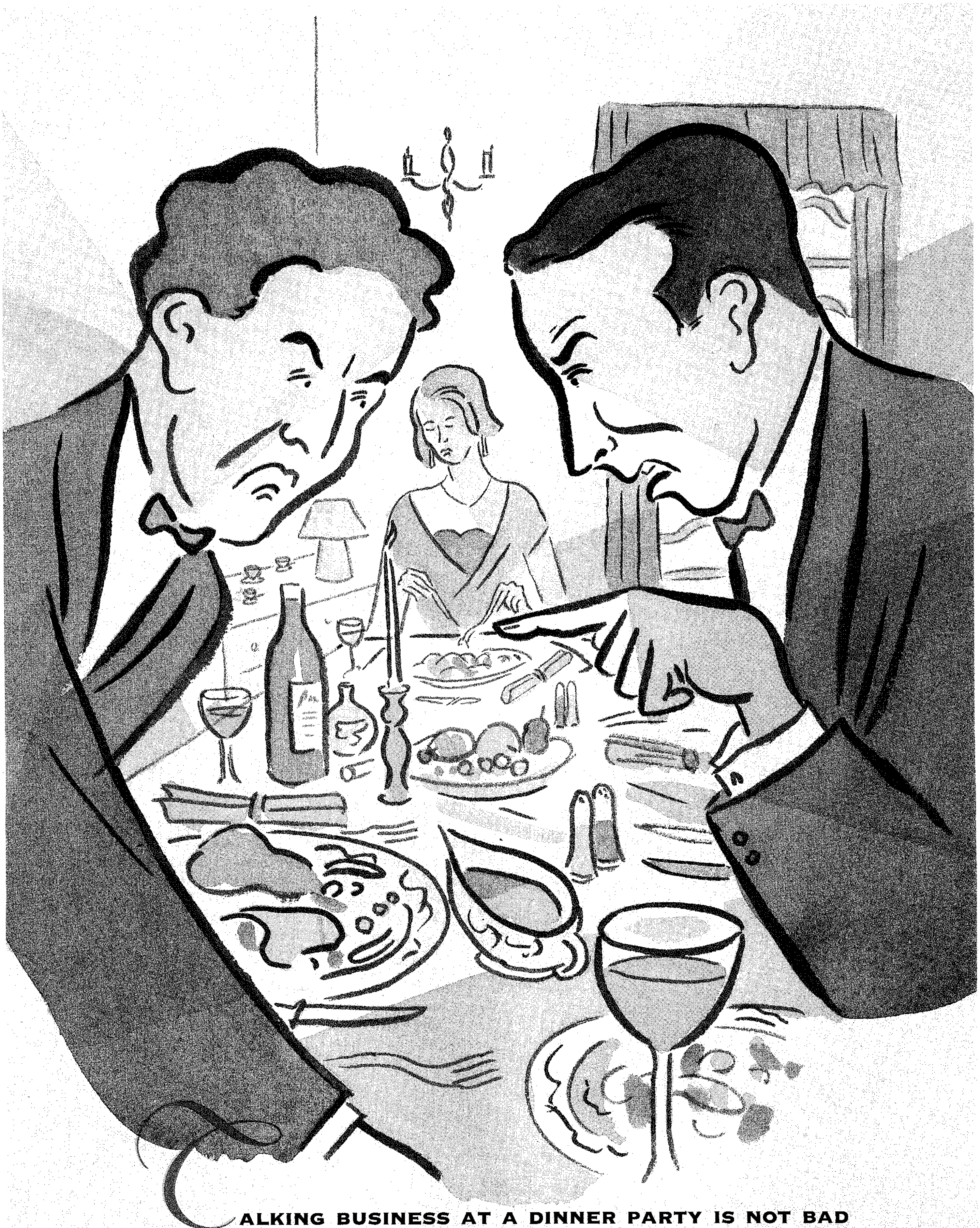


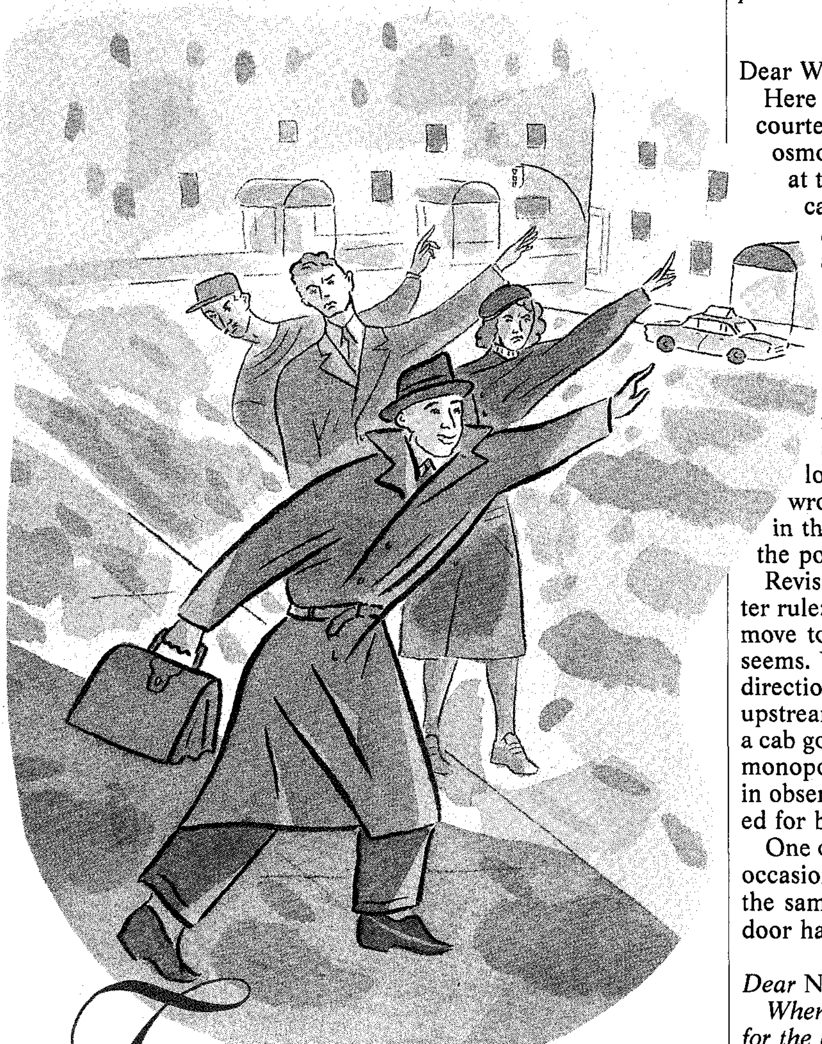
TALKING BUSINESS AT A DINNER PARTY IS NOT BAD MANNERS PER SE, BUT IGNORING THE PEOPLE TRAPPED IN YOUR CONVERSATION IS A DEFINITIVE MARK OF A CLASSIC BORE.

MANNERS FOR THE EIGHTIES

It's up to parents to make sure children's birthday parties don't become facsimile auditions for The Price Is Right.

York University and an authority on urban living, says that the old common wisdom holds that "there is an exponential increase in rudeness as you go farther west." New Yorkers, he says, may be blunt, direct, and quick to form opinions, but "they are exceptionally helpful to each other, recognizing that they're all in a bad circumstance."

City University history professor David Nasaw, the author of *Children of the City,* attributes the New York brashness to the city's Dutch-trader roots. Those early entrepreneurs sailed in to make a cheap buck buying low and selling high (a mentality that is not exactly absent these many centuries later). From the beginning, time was at a premium. Later, space became a coveted and rare commodity. Hong Kong is similarly situated, and its rush hour is even more terrifying than New York's.



THE TRADITIONAL RULE FOR HAILING A CAB ON A CROWDED STREET VIOLATES COMMON COURTESY.

Still, while life here may not be as harsh as legend has it, everybody can use some fresh tips on how to make things go just a little more felicitously. So here is an eclectic collection of responses to etiquette questions posed by friends of *New York* Magazine. The answers are both descriptive and prescriptive—a guide to the way things are in this complex town and an occasional plea for the way we wish they were.

Dear New York,

In hailing a cab, what's the proper procedure when other people on the street are already trying to get one?

Frantic Waver

Dear Waver,

Here is an example of how tradition sometimes wars with courtesy. Most New Yorkers know the standard rule, if only osmotically, through a kind of urban instinct: If you arrive at the curb and people are already looking for a cab, you can nonetheless barge in front and try to hail your own *as long as your eyes don't meet.* Only when that slight, anonymous connection is made do you have to back off and let the people who were there first get what is fairly theirs.

This is simply bad manners. Though the rule has history on its side, it encourages people to stagger forward like blindered mules, ignorant of all that surrounds them. Besides, you inevitably do see the poor soul already in place, even if you're lucky enough to look away before he spots you. You know you've done wrong, and the guilt can get uncomfortable as you zip past in the prized cab. Who *then* would have the nerve to look the poor fellow in the eye?

Revisionist New Yorkers have long followed their own, better rule: If someone is on the street before you, either wait or move to another spot. Moving is not really as onerous as it seems. You can always go downstream (farther along in the direction the traffic is moving) from the competition; it's only upstream that's unfair. Or you can go across the street and hail a cab going in the opposite direction (no one should be able to monopolize both sides of the street). The time that you'll lose in observing this small courtesy will be more than compensated for by your reduced guilt.

One other small point sometimes overlooked: On those rare occasions when two people with otherwise equal rights go for the same cab, the winner is the one who grabs the backseat door handle first.

Dear New York,

When I order a drink at a restaurant bar, I always leave a tip for the bartender. What about when I eat at a sushi bar? Do I leave a tip for the sushi chef?

Raw Recruit

Dear Recruit,

In Japan, they don't tip anyone, and here, that tradition carries over in part: The sushi chef in a Japanese restaurant doesn't expect to be tipped directly. He'll get a share of the tip left with the bill. "If you really want to tip him, you can," says Kazutomo Osaki, who manages the Ben Kay restaurant, on

Central Park South. But giving him money creates a problem. He'll have to "wash his hands again," says Osaki. "The sushi chef touches just fish and rice while he's doing his work."

Dear New York,
Is it polite to discuss business at dinner parties?
Unintentional Bore

Dear Bore,
The point isn't the subject, but whether it interests the people you're talking to—and that means everyone forced into your conversation. At a dinner party, it's rude to lean across the person next to you to carry on a long conversation with the person on the other side. Also, there's business, and there is business. The recent stock-market debacle is news and can make for fascinating conversation. Anyone feeling left out hasn't been reading the papers. But if you are discoursing at length about your job, or filling someone in on every little detail of your last triumphant business transaction, you are probably a bore.

Dear New York,
I'm a regular reader of Women's Wear Daily, *and I can't figure out whether all those rich women who run from fashion show to fashion show worry about designer loyalty. I mean, do they have to wear a Blass outfit to a Blass show and a de la Renta to de la Renta? I need to know in case I ever get invited to one of those things.*
Fashion Hopeful

Dear Hopeful,
Feel free to wear the first thing that falls out of your closet, though you might win a few fashion points by dressing for the host. Carolyne Roehm, for one, thinks it's "a lovely gesture" when women wear her dresses to her shows. "I love to have the moral support of seeing women who have made an effort," she says. Roehm herself *never* wears anyone else's designs, even if she goes to someone else's show (except when she's wearing things she doesn't make, like corduroy pants or pullover sweaters). Bill Blass, on the other hand, says he really doesn't mind what the audience is wearing at his shows. "They seem to think it matters, but it really doesn't," he says. "Even if I'm taking a gal out, it doesn't bother me."

Nan Kempner, one of the women you've read about in *WWD,* thinks it *does* matter—she tries to appear at fashion shows in the designer's dress, "if I'm lucky enough to have one." But what did she do about the recent SFA/USA fundraiser at Saks, where several designers she frequents were represented? As it happens, she's been a chairwoman of the Carolina Herrera segment of the program for several years, so naturally she wore Herrera. And if Kempner's escort for an evening out were a designer? "I suppose I'd wear exactly what I pleased," she says. "You can't have the right dress by the right designer for every occasion—though God knows I try!"

Dear New York,
Our eight-year-old daughter recently came home in tears from a birthday party. When the present she'd brought was opened, one child screamed, "I saw that in the store! It only cost $8!" Our daughter was crushed, and we were appalled. It wasn't like this in Kansas.
Mad Mom & Pop

Dear Mom & Pop,
Many New York children suffer from a surfeit of consumer savvy, and that's why birthday parties often resemble auditions for *The Price Is Right.* It's time for parents to recapture the party spirit from the monster of commercialism. The place to start is with that dusty chestnut "It's the thought that counts." If repeated endlessly to small ears, the principle might get wedged in somewhere between the price of the latest Nintendo and the rules for Sorry. When sending your child off to a party, remind him or her not to criticize the presents, even if the other children do. Also, if called for, the host parent should gently remind the young guests that it's not nice to dump on someone else's gift.

THE CHORUS OF PEOPLE SPEAKING UP AGAINST MISBEHAVIOR HAS A USEFUL DETERRENT EFFECT.

A somewhat more radical suggestion for coping with birthday commercialism comes from Kathy Doyle, coordinator of the parenting-education department at St. Vincent's Hospital. (She also has the far more substantial credential of being the older sister of the author of this advice.) Doyle says some parents are taking the opening of presents off the party program. The parent and the child thank the guests profusely for their gifts, but explain that since there are so many other activities scheduled, they'll open the presents after everyone leaves. Children of writing age later send their guests thank-you notes.

Above all, parents should avoid the trap of getting competitive about gifts. The old rule of thumb that a birthday present should cost $1 for every year of the child's life has been buried by inflation—given today's prices, there'd hardly be a toy you could buy unless the birthday child was old enough to vote. The point is, though, that even today, anything that costs more than $20 is probably extravagant. For infants and toddlers, the ceiling should be lower. If you or your child has a special relationship with the birthday boy or girl and you want to give something obviously more expensive, do it privately.

Dear New York,
My understanding of this whole "safe sex" thing is that I'm

The only gentle way to learn of someone's sexual past is to get to know him or her in a close, caring relationship.

supposed to determine a potential lover's sexual history before I sleep with him. How do I go about doing that?

Ms. Bewildered

Dear Ms. Bewildered,

No one can know a partner's sexual history with absolute certainty. People who've been married for years have secrets, so there's no reason to assume a more casual acquaintance will blurt out the truth—even if you could think of a discreet way to broach the topic. The fact is, the AIDS crisis is jolting the country into a sexual morality that's somewhere between the Puritanism of our distant past and the revolutionary bed-hopping of more recent years. The rule today is really quite sensible: Don't take on a new sexual partner until you're in a close, substantial, caring relationship. You're likely to learn far more about someone's sexual past by spending time getting to know him or her than through the most carefully fashioned cross-examination. Besides, the difficult questions won't seem quite so harsh if asked of someone you didn't meet just the night before. There is no safe sex, says Dr. Ruth Westheimer, only "safer sex," and "the most important thing is to have a relationship first."

Dr. Helen Singer Kaplan, the author of *Women and AIDS: How to Eliminate the Risks Without Giving Up Love and Sex,* agrees. "If a woman brings it up in a caring, sensitive manner," says Kaplan, "the man will be extremely grateful that you took the responsibility. If you take out your notebook and demand to know how many women he's slept with, you don't have to worry about AIDS, because he's not going to stick around."

Kaplan, however, goes a step further than Dr. Ruth and suggests that potential sex partners both get tested for the AIDS virus. "You don't get tested for yourself but for the protection of your partner," she says.

Dear New York,

I get so upset by the things I see New Yorkers doing—littering, stealing taxis from old people, not cleaning up after their dogs—that sometimes I feel like saying something. What do you think?

Would-Be Watchdog

Dear Dog,

You not only would be well within your rights to say something but you'd be joining a growing chorus. The revolt of the nonsmokers five or six years ago seemed to open the way for people to speak out when witnessing minor social transgressions. For the most part, this is a happy development. The more people who speak out against, say, the man who lets his dog foul the sidewalk, the greater the *deterrent effect,* as our courts might put it. And, as much as anything, it's the common things, like a dirty street, that lower the quality of life in the city.

There are two important caveats, however. Always be polite in correcting your fellow New Yorker. And never take on someone who looks belligerent. As Mayor Koch puts it, "If a New Yorker sees someone doing something that violates their sense of fairness or good manners, and if the violator is smaller and clearly not capable of assaulting the individual, then I believe they should indeed say something. But, of course, they should never do anything that would place them in physical danger."

Dear New York,

The fellow who works three offices down from me recently got indicted in an insider-trading scam. I don't know what to say when I see him next. Any tips?

Lying Low

Dear Low,

You're smart to prepare in advance. At a cocktail party not long ago, a Drexel Burnham wife blurted out, "Ivan Boesky *can't* be a crook! We went to his son's bar mitzvah!" If you like the accused and feel sympathetic, simply tell him, "I'm very sorry about the indictment. I hope it all works out. If there's anything I can do, let me know." A Wall Street type approached Boesky in the airport on the way to the Hamptons last summer and said just that. Boesky seemed grateful. He said the year had been very hard on him and his family.

Dear New York,

I hate cigars, but when I complain to a man who's blowing smoke in my face, he invariably invokes that awful line: "A woman is just a woman but a good cigar is a smoke." What can I do?

Gagging

Dear Gagging,

Three times in the last couple of years, etiquette expert Letitia Baldrige has appeared on *Late Night With David Letterman* to talk about good manners. Twice she brought up the subject of cigar smoking, and twice Letterman—who's been photographed prominently with a cigar in the corner of his mouth—cut to a commercial.

Despite the new laws and attitudes, which have done much to improve the air, Baldrige doesn't hold strong hopes for banning cigars to the outside stairwell. Some men are just too fond of the things and refuse to consider their effect on others. In particular, she says, Wall Street denizens will be hard to reform, because they think a cigar makes them look prosperous. Part of the problem is lack of peer pressure; a lot of men are bothered by cigar smoke, too, but many "feel it's wimpy to complain," Baldrige suspects.

In any case, you are right to object—politely—whenever the smoke becomes an irritant. If that doesn't work (and if circumstances permit), there is nothing wrong with simply getting up and walking away—a bit of concerted ostracism may finally get the message across. As for the smoker himself, Baldrige thinks he should ask whether anyone minds if he smokes, but, according to Baldrige, he should be "incredibly gracious about it." And regardless, a man should never light up in close quarters or in a room with no windows, and "never, never, *never* until *after* dessert. That would be grossly rude."

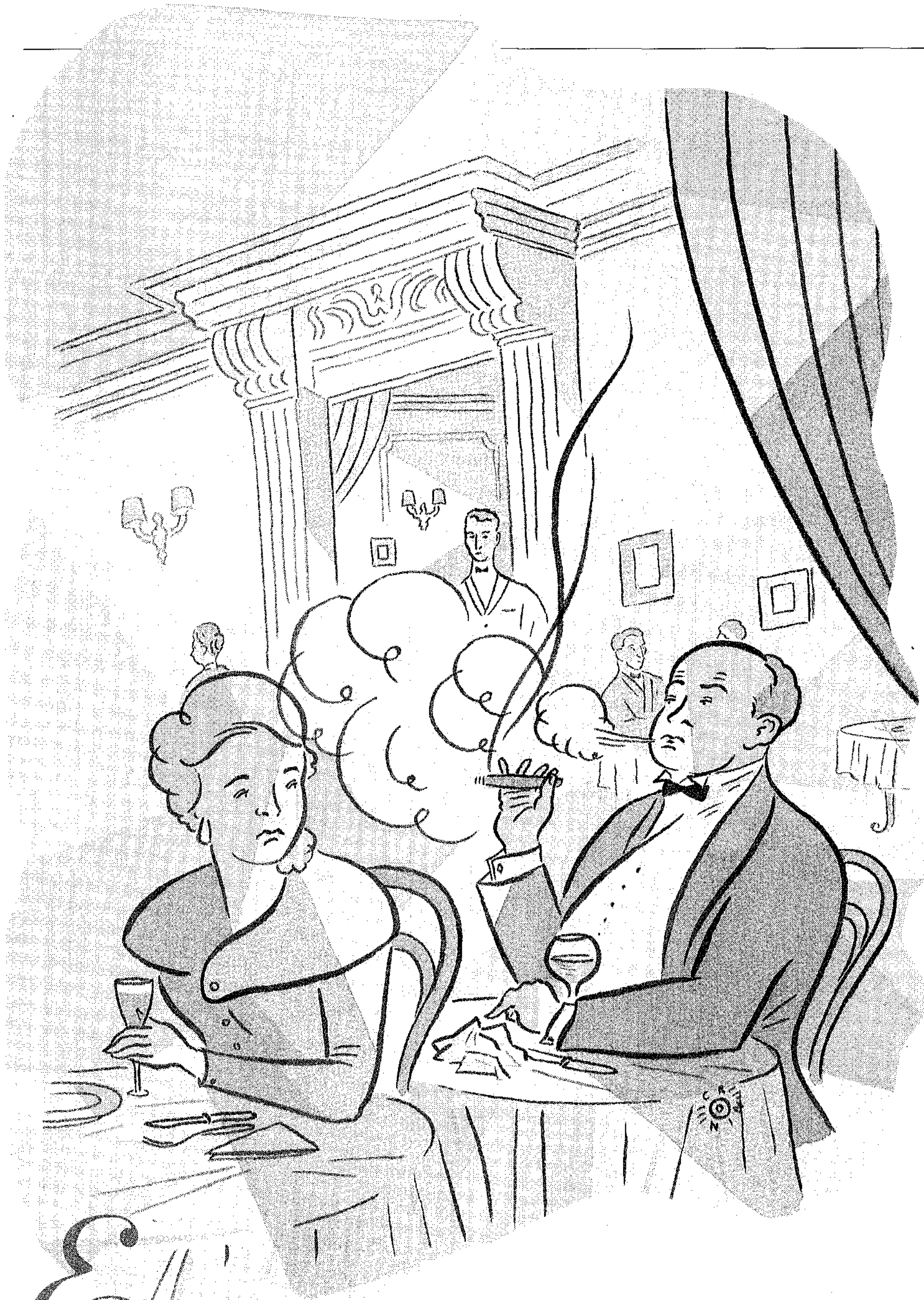
Dear New York,

When I'm riding in a crowded subway car, I always get up to offer my seat to a woman. The other riders stare at me as if I'm crazy. Am I?

The Last Polite Man

Dear Man,

Perhaps. That kind of chivalry is so old-fashioned that it raises questions about where you've been locked up for the last twenty years. Women are every bit as able-bodied as men and just as capable of standing in a moving subway car. A few



EVERYONE HAS THE RIGHT TO OBJECT POLITELY TO CIGAR SMOKE, AND IN ANY CASE, NO GENTLEMAN SHOULD EVER LIGHT UP IN A ROOM WITH NO WINDOWS.

strong-minded women might even take offense at your offer (though to refuse your innocent kindness in a mean way would be a terrible thing).

However, your letter suggests an important point. The social tumult that swept sexist chivalry out of the subways swept with it some worthy and reasonable manners. Today, the typical rider escapes behind a newspaper and ignores everyone, even those who genuinely need to sit down—the handicapped, the elderly, small children, and pregnant women (whose struggles getting around are shockingly overlooked these days). Giving your seat to someone who can really use it is precisely what you're supposed to do—and that goes for women as well as men.

Dear New York,

My 22-year-old son, who's about to graduate from college, is going to work for a publishing house. He's thrilled, but at his salary he can't find a decent apartment. Now he wants to move back home. Do I let him?

Doubting Dad

Dear Dad,

Though the Manhattan real-estate market seems designed to preserve the nuclear family until it explodes, most parents want their children to fly the nest. Some worry that making the grown child's life too comfortable at home may breed dependence. Others figure, "I struggled and it made me a better person. He should struggle, too." And a great many parents just cherish their newfound freedom.

So what is your attitude? If you resent your son for coming home, the experience won't be pleasant for either of you. In that case, try to find another way to help him out—lend him money, for instance. On the other hand, there's probably no harm in allowing your son to live with you, on the understanding that it's a *temporary* arrangement.

Before he moves in, though, discuss the ground rules. Do you charge him rent or a portion of the food bill? Can his girlfriend spend the night? Can he keep the kinds of bachelor hours he enjoyed in college? What are his responsibilities to the household? (And he *should* have responsibilities.) While it's good to be flexible and to keep an open mind, it's also important to be clear on what you can tolerate. After all, it's still your house.

Dear New York,

I am a woman who frequently entertains clients at fancy restaurants. Am I expected to slip the maître d' a tip, as I see men do?

Ms. M.B.A.

Dear Ms. M.B.A.,

Yes.

Dear New York,

I'm still confused. How do you do it?

Ms. M.B.A.

Dear Ms. M.B.A.,

A lot of people—both women and men—are skittish about this subtle ritual. The first thing to remember is never to tip the maître d' on the way to your table. That's like paying for a service in advance; indeed, the maître d's at some good restaurants are instructed to refuse up-front tips. The time for tipping is after the meal (and after the dining experience has been satisfactory).

The classic way to execute the maneuver is to fold the mon-

Before you let your impoverished son move back into his old room, make sure you discuss the ground rules.

ey into your right palm and then give the maître d' a friendly handshake. When you pull your hand away, the money stays with him. (This is not as mysterious as it sounds; most maître d's are very adept at the move.) If you're worried about your form, practice a few times with a friend; you'll quickly get the hang of it. Still, some people are simply uncomfortable giving out cash directly. (Tips, after all, were among the first things banned after the Russian Revolution—the Bolsheviks considered them a form of upper-class condescension.) In that case, if you're paying with a credit card, you can put the tip for the maître d' on the charge slip.

How much should you give? The old rule was $5, though some think the price is going up. *Cosmopolitan* editor Helen Gurley Brown recalls that after a recent lunch at La Côte Basque, she gave $5 to Gerard, the maître d'. Out on the sidewalk, she asked her companion how much *he* would have tipped. Ten dollars, he replied. Brown says she turned around, walked back in the restaurant, and gave Gerard another five. From now on, she says, she will tip ten. "Not long ago, five was quite nice, but now it has gone up like Kenneth Jay Lane jewelry and green plants and everything else in the world," Brown says.

"Unless you are bone-poor, you should overtip," says Brown's husband, David Brown, the author of *Brown's Guide to Growing Gray*. "I have called restaurants and felt the cold air of not being known. But once I have tipped well, I am never forgotten."

Even at La Côte Basque, though, plenty of guests are still holding the $5 line.

Dear New York,

I've just moved to New York City from California, and I've noticed that a lot of social people here belong to committees—you know, committees to raise money for the New York City Ballet, the Metropolitan Museum, and so forth. What's the deal? Am I supposed to feel insecure if I don't belong to one? Where do I sign up?

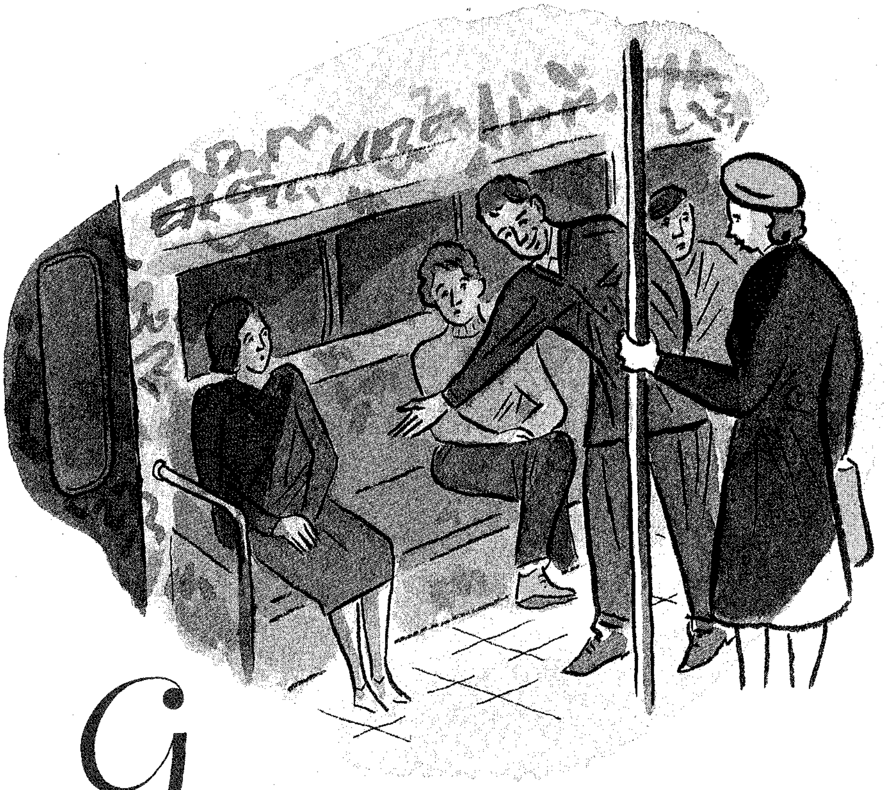
Aspiring Social Worker

Dear Worker,

You're not *supposed* to feel insecure, though a lot of people do. Many New Yorkers see committee membership as an emblem of social success and overlook the real purpose: Parties like the opening-night gala at the New York City Ballet or the Metropolitan Museum's Costume Institute ball contribute meaningful revenues to an institution. Still, it's no coincidence that you find more glamorous names on an invitation to a New York City Ballet function than on a card announcing a fund-raiser for, say, some obscure tropical disease.

People wind up on committees for three reasons: (1) because they have displayed a strong interest in the charity and will work hard to support it; (2) because they are willing to write big checks; or (3) because they have a name that attracts people and generates excitement. If you're aiming for one of the prominent charities, you'd better count on qualifying under reason (2) or (3). Contrary to a popular notion, though, a lot of the social presences are also real worker bees. Take, for example, Gayfryd Steinberg. She and her husband, Saul, are involved with PEN, the literary society that, among other things, supports writers who've been imprisoned for speaking out. Saul Steinberg is a famous corporate raider. Gayfryd is the mistress of the couple's huge, art-laden Park Avenue co-op. How can they identify with writers whose everyday struggle is for the freedom to get their words published? But Jane Yeoman, who is in charge of fund-raising for PEN, says Gayfryd is a "phenomenal" worker who can be seen feverishly making authors' name tags an hour before a dinner. Saul, in turn, is very helpful with fund-raising.

A City Ballet spokeswoman who asked not to be named reports that most committee members for galas like opening night "are invited from past benefit buyers." In other words, if you filled a table or two last year, you might get your name on the program this year. (That doesn't mean you can rest on your laurels. People who fail to produce are routinely dropped from most



GIVING YOUR SEAT TO SOMEONE WHO CAN REALLY USE IT IS THE PROPER THING TO DO—AND THAT GOES FOR WOMEN AS WELL AS MEN.

charities' committees.) The City Ballet also relies on a kind of old-boy (or old-girl) network, by inviting friends of the chairman onto the committee. "It carries the implication that they will buy tickets and attend and have their friends come, too," says the spokeswoman.

How do you become a chairman? Coincidentally or not, several recent City Ballet chairwomen assumed their posts just as they were becoming very visible. Carolyne Roehm, for instance, was starting to make it big as a designer. How did she become chairwoman? "Mrs. Kravis is the wife of a board member," says the spokeswoman. (That's investment banker Henry Kravis.) And how about Michael Douglas's wife, Diandra, who was a City Ballet chairwoman around the time her pictures were splashed across the pages of *Vogue*? "Mrs. Douglas had come to quite a few New York City Ballet events," says the spokeswoman. This year's chairwoman for the November 17 opening-night benefit was the less visible Mrs. Lawrence Herbert, whose husband is a board member.

It's almost impossible to get a spot on the Met's Costume Institute gala committee, which chairwoman Pat Buckley says has remained virtually unchanged for the fourteen years of its existence. Buckley suggests that if you want to get on a committee or board, you first become involved with the institution. And would she be receptive if someone called and expressed an interest in the Costume Institute committee? "No," she says, "if I didn't know who they were. You simply don't get on a board that way." In short, it's easier to get your name on a wing at the museum. For that, all you have to do is write a check—20 or 30 million will do.

Dear New York,

The other day, for the third time in six months, my dermatologist kept me waiting for more than an hour. When I finally got in to see her, she didn't even apologize. I find that lateness among New York doctors has hit epidemic proportions. What do you think?

Impatient

Dear Impatient,

You might be interested to know that the American Medical Association, which publishes a 52-page booklet telling where it stands on everything from fee splitting to organ donation, has no opinion on the subject of professional promptness. It *does* have an opinion on the opposite situation—the AMA says doctors can charge patients for missed appointments, though it suggests the practice "be resorted to infrequently."

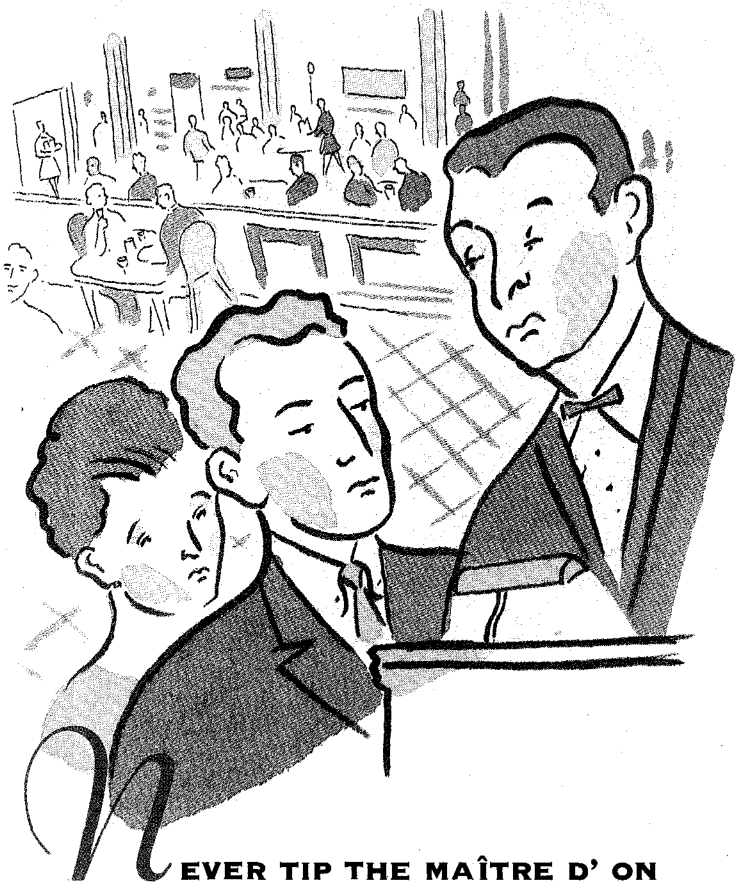
Despite the AMA's silence on the question, it's bad manners—and a questionable business practice—to keep people waiting. (Worst of all, the length of the wait in the doctor's office always seems to be in an inverse relation to the quality of the reading material available.) Some doctors, of course, have better excuses than others. Everyone understands when an obstetrician runs out to deliver a baby, and pediatricians deserve some sympathy because, with the possible exception of veterinarians, they have the most unpredictable patients. But a dermatologist?

The best doctors work hard to avoid delays or at least try to minimize the inconvenience to their patients. For example, Dr. Helen Singer Kaplan, the sex counselor, says that when she's running late, she has her office try to reach the next scheduled patient by telephone to warn of the delay. How late is late? Dr. Kaplan says her office starts calling when she gets fifteen minutes behind schedule. Certainly, no patient should be expected to endure a half-hour delay without warning (even if it's uttered only when he or she enters the office). In any case, the doctor should apologize. Patients lead busy lives, too.

Dear New York,

Do you have any advice related to the new short skirts?

Hemming and Hawing



NEVER TIP THE MAÎTRE D' ON THE WAY TO YOUR TABLE. THAT'S LIKE PAYING FOR A SERVICE IN ADVANCE.

Dear Hawing,

By one school of thought, if you were around the last time short skirts were popular, you shouldn't be wearing them this time. That's probably a bit simplistic. "If the overall impression is one of health and youth, the age doesn't matter," says *Town & Country* fashion editor Mary Louise Norton. But she thinks that the older you are, the more care you should take to dress in "an extra-sleek way." For women of a certain age, short does not mean mid-thigh but three inches above the knee. Bill Blass feels that *very* short skirts are not appropriate in the workplace, and while that's certainly true in a law office or an investment-banking firm, it's less so in creative fields, like fashion or even magazines.

Dear New York,

Recently, I had a harrowing experience in a taxi. The cabbie drove like a maniac, weaving in and out of traffic and running red lights. I asked him to slow down, but he refused. Finally, we stopped at a light and I hopped out and ran. The cabbie started screaming at me, but I just kept running. Should I have handled the situation differently?

Yellow Cab Rider

Dear Rider,

Yes—at least, according to the Taxi and Limousine Commission. By bolting, the commission thinks, you're no better than a fare-beater. The TLC's spokeswoman, Ellen Weiman, says

Using connections is such a part of New York life that some people never even try going through normal channels.

the proper thing to do is pay the fare on the meter and *then* jump and run. The rider's recourse, she explains, is to take the driver's number and file a complaint with the commission. The dispute will then be heard by an administrative-law judge. The rider will have to testify, as will the cabbie. If found at fault, the cabbie can be fined or even lose his license. And the rider? He or she has to take solace in the workings of justice—there's no recompense for expenses or lost time.

It's up to you to decide whether your response to the situation is an improvement on the TLC's.

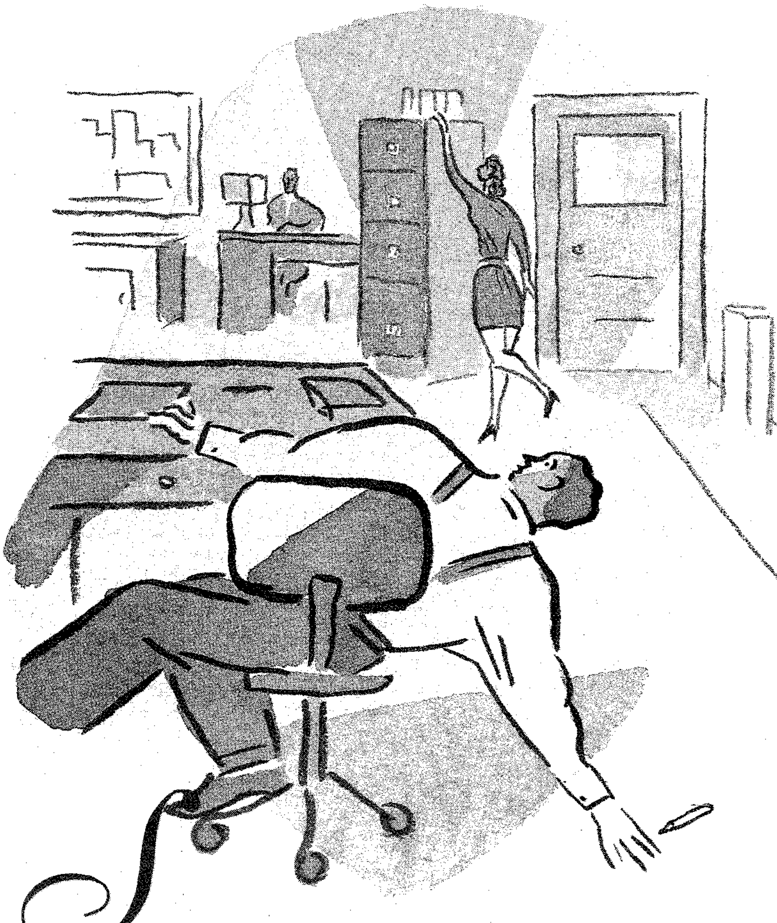
Dear New York,

Every time I pick up the paper, I see the Japanese have bought something else in town. Real estate, insurance companies, investment banks, van Goghs. Last week, they bought my company. Help! I need a quick course in cross-cultural corporate communications!

Culture-Shocked

Dear Shocked,

Getting to know the Japanese makes sense, since there *are* major cultural differences. For one thing, the Japanese are extremely courteous—a characteristic that can lead to confusion. For example, they often say "Yes, yes, yes" when what they really mean is "I hear you" or even "No, no, no." To say yes is to be polite, but many American managers have been perplexed when deals they thought were closed weren't.



STAYING FASHIONABLE IS ONE THING, BUT SOME PEOPLE THINK SHORT SKIRTS DON'T BELONG IN THE WORKPLACE.

The Japanese are extraordinarily detail-oriented. When locking up a deal, they will send teams of workers to cover minutiae in a way that often frustrates quick-moving New Yorkers.

Usually, the best invitation you can extend to someone from Japan is to play golf. The Japanese are golf fanatics. Memberships in Japanese country clubs often go for the equivalent of $2 million, and even at those prices, there are long waiting lists. If you play golf and have access to a good course, you have a major advantage over associates who don't.

The Japanese are extremely fond of gifts bearing French labels. In general, in fact, they are name-conscious. Buying a big chunk of the Citicorp Center (for $670 million) has gained Dai-Ichi Mutual Life, Japan's second-largest life-insurance company, enormous prestige at home. At Tiffany's, sales representative Melanie Talley says, the Japanese cluster around the Elsa Peretti counter. They know the name, they recognize the styles, and they can buy in bulk for their friends back home.

And for the day your new Japanese boss comes in, practice saying the traditional welcome *yokoso irashaimashita* (pronounced "yo-ko-so eera-shy-masheta") and perfect the graceful half-bow that is the formal way to say hello and good-bye in Japan.

Dear New York,

I'm fairly well connected, but I've always been shy about calling up, say, a fancy restaurant and dropping a few names just to make sure I get a good table. When is it appropriate to use clout?

Not Naturally Pushy

Dear Pushy,

Playing connections and using squeeze are such a part of New York life—in getting hot tickets, a good table, a job interview for a son or daughter, whatever—that it never occurs to some people to try to go through the normal channels. A nice rule would be to use clout only after exhausting all other possibilities—but that standard is not likely to take hold. In any case, though, you should remember that when your friend at the airline gets you two seats on the solidly booked flight to Jamaica, you're probably bumping someone else.

What's more, once you've decided to use clout, you should try to act discreetly. Ken Aretsky, the impresario of the '21' Club and Arcadia, says he is constantly amazed by the number of people who call to tell him how important they are and demand special treatment. He says he's far more receptive when callers are simply open and candid, with none of the chest beating.

Finally, it's worth remembering that there aren't any free lunches. As Aretsky says, when you keep spreading your clout around, "you end up owing a whole lot of favors." ■

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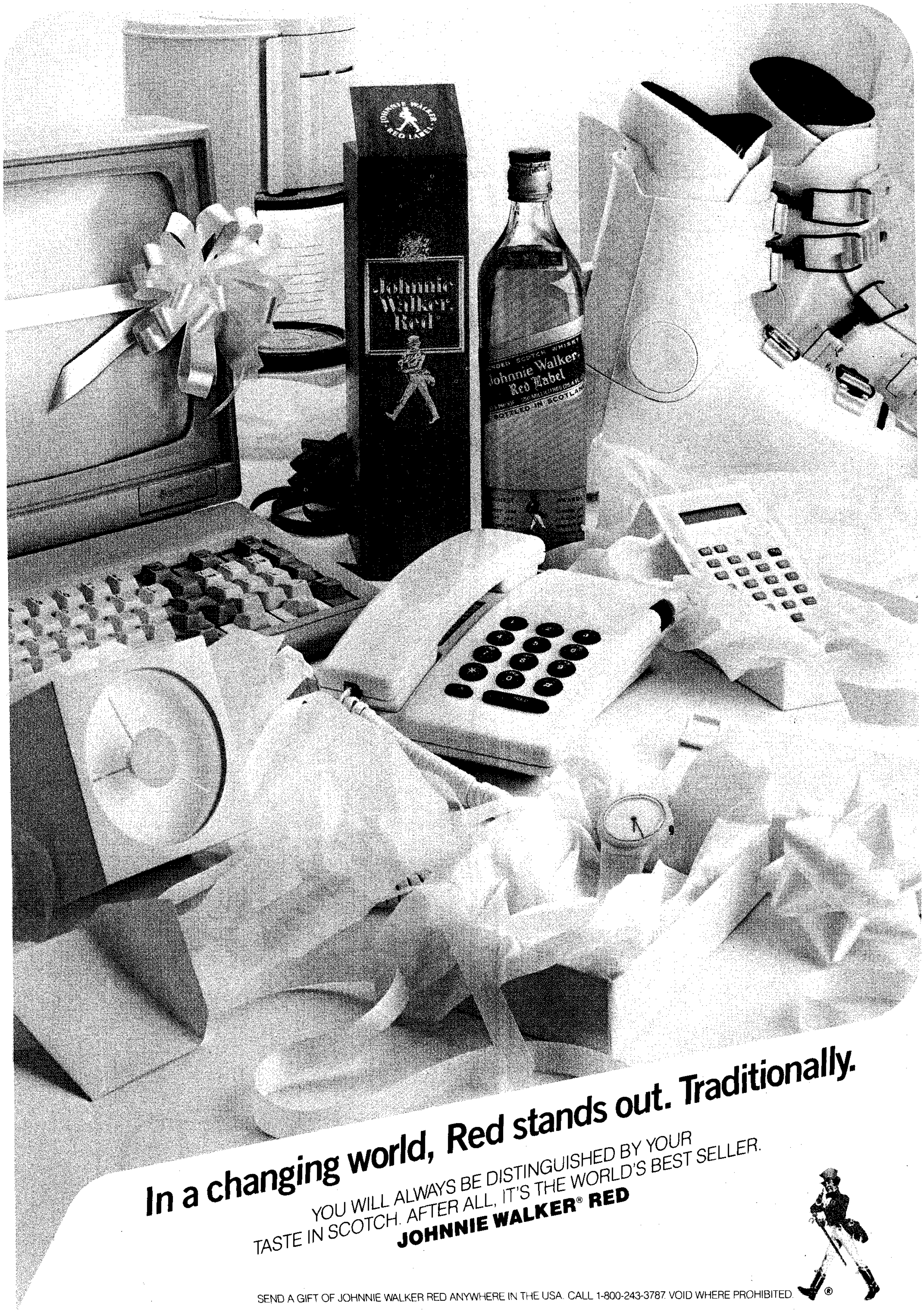

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BLACK MONDAY

ON RUNNING FOR PRESIDENT:
"I'll say no until I say yes."

AND BEYOND

A TALK WITH BILL BRADLEY • BY LALLY WEYMOUTH

Democrat Bill Bradley, the senior U.S. senator from New Jersey, knows more about economics than practically anybody else in Congress. He was an architect of the 1986 tax bill, and a lot of frustrated Democrats wish he were running for president now. Bradley, 44 and just 10 years away from his New York Knicks days, says he's not ready. But he did sit down for a long talk about the stock-market crash, its aftermath, and his own future. Excerpts:

Lally Weymouth: What was the cause of Black Monday? Was it the Federal Reserve raising the discount rate, or the investment community worrying about the government budget deficit, or Secretary of the Treasury James Baker stating that he would no longer support the dollar, or was it that stocks were overpriced?

Bill Bradley: Black Monday is similar to a heart attack. After you have a heart attack, you're still alive, but you realize that you haven't been exercising as you were supposed to, that you haven't cut out smoking, that you haven't been following the doctor's prescription, and therefore the heart attack becomes a serious warning.

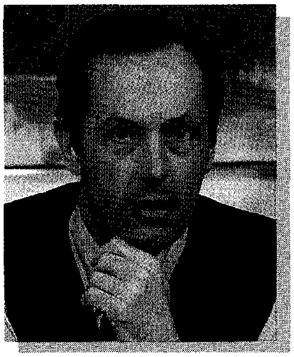
For our economy, the doctor's prescription is really quite clear. We've got to get back to work and to quality. The Congress has got to reduce the budget deficit and avoid protectionist trade legislation. The executive branch has got to have an accommodating monetary policy, and it has to pursue a new round of multilateral trade talks. It must provide interest relief to Third World debtors and also get the Germans and the Japanese to stimulate their economies.

Q: Some argue that an overheated economy got a shock thanks to Black Monday, and that the result will be lower interest rates and a continued expansion through the next election. Do you agree?

A: I don't know if it can get the Republicans through the next year and a half. We need to begin to look at the evidence in the early part of December—in particular, at consumer spending—to see if people are refraining from buying. The effect of lower consumer spending is going to be felt three to four months after it appears. Then we should look to see if capital investment has declined, and look at the extent to which demand is expanding abroad. The positive effect of lower interest rates will possibly be [evident] as long as ten months away.

Q: Should we let the dollar fall, and if so, should it fall with or without controls? Economist Herbert Stein says, "Let it fall without consulting the Germans or the Japanese," whereas Felix Rohatyn says it is crucial for the U.S. to consult with the Germans, the Japanese, and our other allies to stabilize the dollar. Who is right?

A: You want to consult with the Germans and the Japanese, generally. The priority is coordination of macroeconomic policy among the U.S., Germany, Japan, and a couple of European countries. I personally do not think it should be the place of the chief economic officer of the country [Secretary of the Treasury Baker] to talk down the dollar. To say you're intentionally going to reduce the value of the dollar is to risk a massive withdrawal of funds from the U.S. market. If foreigners withdraw from the U.S. market, the result is going to be higher interest rates, because we'll have to have higher interest rates to attract foreign capital back. Higher interest rates lead to a recession.



"Black Monday was like a heart attack. After an attack, you're still alive, but you realize that you haven't been following the doctor's prescription. And for our economy, the doctor's prescription is really quite clear."

The best thing is to remain silent on the value of the dollar and let the market draw conclusions. Markets are so sensitive that they sometimes hear whispers. When they begin to hear shouting, they get frightened, and if they get frightened, people switch out of the dollar or don't purchase U.S. Treasury instruments.

The bitter lesson of the last seven years is [that] we are part of an international economy and that decisions we take have repercussions abroad. The only way we provide certainty for long-term economic growth is through greater coordination, which will take care of the proper valuation of the currencies.

Q: Some argue that devaluation of the dollar is just another form of protectionism, in that other economies will devalue in turn. Do you agree?

A: If you have competitive devaluation, you have the price equivalent of trade barriers. It would be foolhardy for the Japanese and Germans to do that, because it would lead to a smaller total volume of trade worldwide, and that means there would be a recession.

Q: The president says income taxes shouldn't be raised now, when there is a slowdown. Do you agree?

A: If you raise taxes, the effect is to lower consumption, right? Now, can you encourage consumption or investment through lower interest rates sufficiently to offset what you discourage through reduced spending and increased revenues? That's what the administration is banking on. I think it's a possibility.

Q: Will easy money really counteract more taxes and less spending if businessmen are afraid of the overall economic climate?

A: When you have created such imbalances in budget and in trade, you have a very fragile structure in which a policy that might have had a particular effect in a world with no imbalances might not have that effect in a world [that has] imbalances—thus, lower interest rates might not stimulate growth.

Q: What taxes would you raise—individual or corporate? Do you favor a gas or other consumer tax?

A: I think we should double the cigarette tax from 16 to 32 cents. And you might also want to look for some form of gasoline tax, or just tax oil [domestic and imported] per barrel.

Q: Do you favor an oil import fee?

A: I'm against it, because it hampers U.S. business.

Q: How much would you cut from the budget—specifically, from defense, from middle-class entitlements, from other programs?

A: You need a package in the neighborhood of probably $25 billion to $30 billion in the first year, and in the second and third year, $40 billion to $50 billion. I think you get those through a combination of spending cuts and revenue increases. You might look at farm programs and health-care providers—that's pri-

PHOTOGRAPHED BY TERRY ARTHUR

marily Medicare. One of the things that we have proposed in the [upcoming] tax package is to apply the Medicare tax to wage income above $45,000. We removed [the $45,000 limit] and taxed all wage income at 1.3 percent. That's a very progressive way to raise revenue.

Q: Does the recent congressional compromise over budget cuts go as far as you would like?

A: The compromise is acceptable. We ought to move on it and to pass it.

Q: Do you favor a means test for Social Security?

A: No. The original agreement was to keep people onboard by having everybody participate in it. If you means-test it, you set up a circumstance in which the entitlement becomes viewed by the vast majority of voters as primarily one that deals with poor people. And then, if history is any guide, it becomes jeopardized as a program.

Q: Can you cut spending without touching the so-called untouchables—Social Security and middle-class entitlements?

A: You can get to the numbers I'm talking about without a great deal of pain. There are varieties of ways that you can do it.

Q: What kind of cuts would you make in regard to defense?

A: I wouldn't have built the B-1 bomber. I would have thought the MX missile was also something that could be expendable.

Q: What about the Strategic Defense Initiative?

A: Well, I think you need to spend some money for research, but you don't want the numbers the administration put forward. You have to do enough deficit reduction to be credible to the economic decision-makers out there. You can't do too much deficit reduction or you would push the economy in the direction of a recession. If it works and you do it decisively, you send a message to the markets that interest rates are down, growth is higher. And in terms of jobs and national income, you offset what you have lost by the deficit reduction.

Q: When you persuaded the Congress to pass your bill supposedly simplifying taxes and reducing individual rates to a top of 28 percent, shouldn't you really have been encouraging your colleagues to reduce the deficit? Didn't the bill promise to be revenue-neutral over five years, and is that good enough with such a large deficit? Is it really revenue-neutral or revenue-negative?

A: The overall effects of the bill on a five-year basis are revenue-neutral. If the opportunity presents itself to eliminate loopholes and lower rates, you seize that opportunity. That's what happened in 1986.

Q: Looking back, would you say that your tax bill—which eliminated the investment tax credit and lengthened depreciation schedules—promoted consumer spending by cutting individual tax rates and increasing taxes on investment-related business activities?

A: No, corporate taxes were cut, too. The greatest incentive for investment is [to have] the lowest tax rate on profit. It's about time middle-income Americans got something out of the tax system, so we enacted a tax bill that provided a tax cut in the first year for 69 million people earning under $50,000 a year. A single person with a couple of kids, making over $13,000 a year, [would get] over $1,200 in tax cuts the first year. That's money in their pocket, that they're spending. This bill, in terms of low-income Americans, is the best thing that's happened in 25 or 30 years, in terms of giving them disposable income.

Q: Do you think you have actually simplified the tax code?

A: Well, for about 14 million Americans who used to have to fill out a long form, it has been much simplified. For those Americans who have to do a long form, it wasn't appreciably simplified, because when we finally passed the bill, we chose not to eliminate [all] loopholes but to limit them.

Q: Do you think the tax rates you played a key role in determining will survive a Democratic victory in 1988? Wouldn't they have a better chance of surviving under a Republican?

A: I think we made a deal with the American people, and that is the lower rates in exchange for giving up loopholes, and they should have the opportunity to experience that.

Q: How do you feel about the steadily increasing Japanese ownership of U.S. companies, properties, and Treasury bills?

A: If the Japanese were not buying U.S. Treasury bills, we would be in a deep recession right now. They're the world's largest savers, and therefore they have the largest savings pool. They have chosen to purchase U.S. Treasury bills in the last several years, and that has financed our budget deficit. To the extent we reduce the deficit, there will not be as great a need [for Japanese capital].

Q: Isn't it fallacious to suppose that the Japanese could withdraw their money from the U.S.? If they were not buying Treasury bills, wouldn't they have to put their money, as they have been doing, in real estate or other American assets?

A: The Japanese must buy something. But if they pull out of Treasury bills and instead speculate on real estate, then we must raise interest rates high enough to attract buyers, which has a negative effect.

Q: How did the recent drop in the market and the volatility in the currency affect the Third World debt? How do you see the debt today?

A: Well, the debt is still a ticking time bomb that hangs over the world economy. You've had virtually no growth in many of these countries. You've also had no interest payments in many of the countries. Brazil hasn't paid since last January. Venezuela and Peru are deep in arrears. These countries cannot grow, in part because they have messed up the management of their own economies and in part because they are paying all the dollars they earn in interest payments to the financial institutions, which means they don't have adequate money to invest domestically, [so] they don't grow. When they don't grow, they don't buy U.S. exports. And that is why a million Americans have lost their jobs over the last couple of years.

Will the new tax rates survive 1988? "I think we made a deal with the American people—lower rates in exchange for giving up loopholes—and they should have the opportunity to experience that."

Q: Since the U.S. doesn't have the capital, should the Japanese, as Felix Rohatyn suggests, invest in the Third World in the way the U.S. invested in Europe after World War II?

A: What you want the Japanese to do is to play a stabilizing role [through the] deployment of capital through multilateral financial institutions—like the World Bank, the Asian Development Bank, the Latin American Development Bank—in ways and places that generate growth worldwide and reduce vulnerability to shock.

Q: You had a plan to deal with the Third World's debt that involved reducing the interest and, for some countries, the principal. Do you still think this is a viable plan, or are you proposing to throw good money after bad?

A: Secretary Baker's plan wants them to do that. I say banks should provide interest-rate reforms in exchange for debtor reforms in the debtor country. There's no way these countries are going to be able to get the investment they need to grow domestically if they have to pay every dollar they earn in the form of interest. If you're a bank and you take a lower interest from a country now, it means that cash savings [can be] used for investment and growth. Your loan is more stable in the long run. I believe interest-rate relief is a better incentive for economic reform in these countries than is new money to pay last year's interest.

The key thing is to form a partnership for growth and democracy. The United States has a number of things that are at stake here. One is jobs in this country. The second is democracy in Latin America and elsewhere, [which is] endangered if those countries don't grow and provide a better standard of living for their people.

Third, if Mexico isn't growing, we're going to have a wave of illegal immigration. We simply have to pre-empt that. And fourth, Gorbachev and the Soviet Union will be fishing in our waters, trying to divide the U.S. and Latin America, if we don't seize the moment. So we have four very good reasons to provide interest-rate relief.

Q: Is your plan realistic in the sense that a secretary of the treasury would actually take on the banks?

A: You have to get the banks to see their long-term interest as more important than their short-term interest.

Q: Wouldn't you have a better chance of influencing economic policy if you were elected president? And so why aren't you running?

A: I think the policy that I've enumerated will be followed by any number of people.

Q: You say you are not running because you are not ready. Which of the current Democratic candidates do you consider more ready than yourself?

A: What we're facing is a unique political environment. The normal structure of a primary is that you have a front-runner and challengers. That is not the case right now. You have a number of people that are known by 25, 30 percent of the population, and there is no way a front-runner could possibly emerge until after Iowa. A lot of people feel uneasy about the process, but I think this will resolve itself after the first couple of primaries.

"If you ask me 'Will you run?' I say, 'No, I can't conceive of any way.' When I have a clear and explicit sense of where I would take the country, I would seriously think about doing it."

Q: Some say you didn't expect economic trouble to come so soon, that you didn't want to preside over a disaster, that you didn't want to follow Reagan if he departed as a hero. Now that he may go out as Hoover, will his successor be Roosevelt? Have the changes in the economic picture affected your presidential plans? Doesn't the country need a charismatic leader who understands these issues and can explain them to the people?

A: Have you ever heard me speak? I do not think I could be described as charismatic. You talk about what you care about. On the question of running, no, I haven't changed my mind. If you ask me "Will you run?" I say, "No, I can't conceive of any way." I think I will try to be actively involved in economic policy. I think that the Senate is a serious institution where serious work is done and that will be the forum.

I've said that this isn't the right time for me. I have to sense it's the right time. When I was in high school, everybody said I'd go to a basketball school, but instead I went to Princeton. After Princeton, everybody said, "Play professional basketball," but I went to Oxford. After Oxford, everybody said, "Go to law school," but I wanted to play professional basketball. After professional basketball, I wanted to get into politics, and everybody said, "Well, run for county office or Congress," but I wanted to run for the Senate. At each point in my life, people that I respected and loved urged me to do something that I ended up not doing. And that means you've got to sense, yourself, what's right at a particular time. It boils down to that personal call.

I've had a love affair with the country for twenty years. I continue to grow and experience the diversity of the country and marvel at its history and feel that we're blessed to be its citizens. I think the job [of president] deserves somebody's best, and I think that the candidate should embody the contradictions of the country as well as the hopes, and be able to do that because she or he has had primary experience of the country in its diversity.

I think it's important that the president is decisive, but his team is also important. That means knowing people and developing relationships with them all across the country. You enhance your capability to govern if you have more and more good people. That takes time.

I've said that when I have a clear and explicit sense of where I'd take the country, I would seriously think about doing it. I think it's important that you know not only where Japan or the Soviet Union is [located] but [that] you know the policymakers, that you have some sense of the culture, that your views are formed not from briefing books but from knowledge that is tested over time against events.

So you make your judgment and you decide whether this is the right time. I've made that judgment.

Q: When will the right time be?

A: The answer is, I'll know when it's there. And so I'll say no until I say yes. ■

DICK and JONI

THE BLOCKBUSTER ROW THAT'S ROCKING BEST-SELLERDOM

BY JEANIE KASINDORF

'YOUR MARRIAGE WILL BE over," Lynn Nesbit, the ICM agent, told Joni Evans in September 1985, when Evans's husband, Dick Snyder, made Evans the head of trade books at Simon & Schuster.

"Oh, Lynn," Nesbit remembers Evans saying, "there are *always* tensions anyway. . . ."

Two years later, the marriage was over and two of the country's most powerful publishing houses were shaken by the aftershocks. Evans, in the middle of a bitter divorce, took all the publishing savvy she had learned from Snyder and moved across town to arch-rival Random House. Six weeks later, on October 13, the head of Random House, Bob Bernstein, fired his chief of trade books and heir apparent, Howard Kaminsky, and named Evans to replace him.

Trying to slow down the great rush of publicity, the major players at the two houses—who had, after all, been publishers and editors for many years—insisted the story was "obvious," "boring." But the tale so absorbed everyone else in the business that when reporters phoned editors at other houses, all they had to say to explain their calls was "Dick and Joni."

There was always a larger-than-life quality to Dick and Joni, as if they had stepped from one of the Jackie Collins novels that Simon & Schuster so successfully publishes. There was the chauffeur-driven Mercedes and the Gulf & Western jet. The white wall-to-wall carpeting and mirrored ceilings in the East Side townhouse. Felipe, the "world-renowned" chef. The weekend "retreat" in Westchester with the Denning & Fourcade fabric walls. The S&S offices, designed by James Stewart Polshek, where book jackets were displayed in sleek glass frames. The New York hustle.

Dick Snyder was executive vice-president of Simon & Schuster when he invited Joni Evans, a $17,500-a-year editor at William Morrow, to have drinks in the Rainbow Room. It was 1974. He was 41. She was 32. He had already made a reputation, she would later joke, as "the meanest man in publishing." Once the fighting began, her friends would insist that it was no joke. Dick was "a bully," one complained, a man who had an unnerving ability to "size up your weakest spot and strike." He had, said another, a "sadistic streak a mile wide."

Snyder had come to the company as a young salesman in 1960. He was starting to take over the house in 1969, when it was reeling from a raid by Random House's Bob Bernstein, who stole Simon & Schuster's editor-in-chief, Bob Gottlieb, and two other top executives.

In 1975, Snyder persuaded Gulf & Western chairman Charles Bluhdorn to buy the company. Bluhdorn named him Simon & Schuster's president.

As Snyder sat in the Rainbow Room, he was on the brink of turning the company into what would become known as the hottest house in publishing. He was looking for a new vice-president in charge of subsidiary rights. He offered to double Evans's salary—if she got the job.

Snyder may not have known it then, but he had met his match. Five weeks later, when Evans hadn't heard from him, she called. With her already finely tuned iron-fist-in-little-girl's-velvet-glove voice, she said, "Look, I want this job and I want this job now. If you say no, you'll break my heart. But I have to know *now*" (*New York*, "The Book on Joni Evans," March 10, 1986).

She had a "great mouth," one of Evans's former colleagues says. "That's

ILLUSTRATION BY MICHAEL WITTE

Witte

CHAPTER ONE: *Dick and Joni started dating in 1976 and were married at City Hall during a lunch-hour break in May 1978, with Dick Snyder's chauffeur standing up for them at the ceremony.*

why you hire someone for a job like that. For their mouth."

IT WAS, BY EVANS'S ACCOUNT, A stormy relationship from the start. Dick was being divorced from his first wife, the mother of his two children. Joni was being divorced from her husband of nine years, a businessman named Richard Evans. Dick and Joni started dating in 1976 and were married at City Hall during a lunch hour in May 1978, with Snyder's chauffeur standing up for them.

Four months before the wedding, they began looking for a "weekend retreat" where they could go to get away from the city. The retreat they found was a fourteen-room Normandy château in Cross River, New York, with a tennis court, a swimming pool, and a grove of handsome linden trees. The asking price was $1.2 million for the house and 168 acres. They got the house, along with 75 acres, for $405,000. They named it Linden Farm.

STARTING OVER: *Evans in her $6,500-a-month Olympic Tower apartment.*

Before the sale was completed, Joni suggested they sign an agreement on how to divide the property if they parted. Although Snyder and Evans refuse to talk about their fight, people are speaking for them. Snyder's side says the agreement called for him to contribute 83.5 percent of the purchase price and the cost of renovations; she would contribute 16.5 percent. He would pay for two thirds of the cost of maintaining the house, and she would pay one third. If they separated, he would have four years to pay her 16.5 percent of the fair-market price, without interest. Any dispute would be taken to an arbitrator. Evans's side says she contributed more than 16.5 percent and that Snyder's interpretation is "ridiculous."

They signed the agreement shortly after the 1978 marriage. At the time, according to figures that Evans's lawyer has submitted to the State Supreme Court, Snyder was earning $367,385 a year and she was making $90,000. As they began to renovate the house, it quickly became clear that they were going to spend an additional two million, maybe two and a half. Joni began to worry that everything she was earning at Simon & Schuster was going into Linden Farm. "There were times, many times," she testified under oath nine years later, "when I said to him . . . , 'This is more than I expected or more than I can keep up.' "

Then, she told the court, Dick replied, "You wanted the agreement. You got it."

THE LATE SEVENTIES AND early eighties were an unhappy time at the Random House trade division. In 1976, Dick Snyder lured the division's distinguished head, Jim Silberman, to Simon & Schuster to start his own imprint, just as Bernstein had stolen Bob Gottlieb from Simon & Schuster eight years earlier.

Veteran editor Jason Epstein was named to replace Silberman at Random House. "Jason is a brilliant editor," says a man who worked under him, "but he basically only wanted to publish his own books. The place was adrift. He was unreceptive to the kind of commercial books that Simon & Schuster was having so much success with. Taking ideas to Jason was always a risky business at best. If he was in a bad mood, he'd pick the idea apart. One of his favorite tricks was not to put down the idea but to pick apart the grammar. 'How can I publish someone who splits his infinitives?' he'd say. There were planning meetings that we dreaded. Jason always singled out one person and destroyed him."

In August 1984, with Epstein on vacation in Sag Harbor, Bob Bernstein, a tall, elegant man with salt-and-pepper hair and a patrician manner, summoned the trade-division staff to the large conference room near his office. There he introduced Howard Kaminsky, the head of Warner Books, a small, dark, puckish man who often sounds like an East Coast version of his cousin Mel Brooks. Bernstein said that Kaminsky—like Snyder, a hot property in publishing—had agreed to become the new publisher and chief executive officer of the Random House trade division. Only a few people in the room had been at Random House long enough to appreciate the irony of that moment. In 1965, Bob Bernstein had given Howard Kaminsky his first job in publishing, as an $8,000-a-year subsidiary-rights director for Alfred A. Knopf and Pantheon. In 1971, he had been fired.

In agents' and publishers' offices around town, it was widely assumed that Kaminsky was the choice of Random House owner S. I. Newhouse Jr., who was actively involved in the company, often playing a role in the acquisition of the division's biggest books. Newhouse declines to talk about his part in the Kaminsky affair. After firing Kaminsky in October 1987, Bernstein said, "It was not Si's hire. He was for it, but it was not his decision." Kaminsky said, "I had talked with Bob for well over a year, but I came through Si. I came over because of Si Newhouse, not because of Bob Bernstein."

Whatever the case, it was clear from the beginning that Bernstein and Kaminsky were ill-matched. But they were both professionals, and everyone thought they could handle it.

Photograph ©1987 by Susan Wood.

'THE MINUTE I SHOT DOWN one of her projects, in the middle of the night I would get a punch."

By 1979, Dick Snyder was getting tired of Joni Evans's bringing business home. They decided that if their year-old marriage was going to make it, she would have to stop working directly for him. She thought about leaving Simon & Schuster. It would have made "perfect sense" to go somewhere else, she said. "Then I started to fantasize what life would be like dealing with such a competitive man as Dick is.... We would come home and wonder if we were both bidding for the same book." They decided that she would start her own imprint at Simon & Schuster. She named it Linden Press and built it into a $10-million business that had a quarter of its books on the New York *Times* best-seller lists.*

But she would be there no longer than six years. In 1983, Charles Bluhdorn, the chairman of Gulf & Western, died suddenly. He was succeeded by Martin Davis, who decided to put an end to a largely unsuccessful diversification program launched by Bluhdorn and invest more of Gulf & Western's resources in publishing, one of the businesses it knew best. In 1984, Snyder began to engineer that expansion. Over the next three years, he would acquire 28 companies, including Prentice Hall, a leading publisher of textbooks. By the time he was through, 51 percent of Simon & Schuster's sales would come from educational publishing.

So Snyder, who was by now chairman of Simon & Schuster, decided he needed someone other than himself to run the trade division. It was a job that required somebody to act as Snyder's alter ego. He named S&S publisher Dan Green, who had been with him almost twenty years. "Dick and Dan worked very closely," one S&S editor says. "But it was a bizarre relationship. There was a long history of Dick stepping on him and then rehabilitating him."

Green's reign didn't last long. After only nine months, Snyder replaced him with Jack Romanos, publisher of Bantam Books—one of the people responsible for *Iacocca,* the kind of superheated book that was bringing Bantam the attention that Simon & Schuster thought was theirs and theirs alone. Although Romanos, now the president of S&S's mass-market division, insists that he never intended to run the trade division full-time, others at Simon & Schuster say that was the plan. But Romanos quickly ran afoul of the three people Dick Snyder trusted most: Michael Korda, Alice Mayhew, and Joni Evans. "Jack made a series of faux pas that came hard, one against the other," one editor remembers. "I don't think he understood that when the knives started to be sharpened, he was going to be on the list."

So in September 1985, Dick Snyder, who said that he "paid a penalty later at home" whenever he worked directly with Joni, decided to risk paying that price again. Joni became the new president of the trade-book division of Simon & Schuster. "I don't think Dick wanted to turn to her," Lynn Nesbit says. "She stepped into a job that nobody but Dick could fill."

TOP GUN: *S&S chairman Dick Snyder.*

IN HIS FIRST TWO YEARS BACK AT Random House, Howard Kaminsky brought new life, and some Simon & Schuster–style pizzazz, to the demoralized trade staff. The division, which was well known for losing many book auctions, was suddenly spending the money to win them. While continuing to publish authors like E. L. Doctorow, Norman Mailer, and Gore Vidal and signing historian Edmund Morris's biography of Reagan and a Shcharansky memoir, Random House was also acquiring such popular novelists as Barbara Taylor Bradford and John Jakes.

Not all of Kaminsky's suggestions were greeted with unanimous goodwill. Kaminsky wanted to publish what he called "Oprah Winfrey–type books," how-to-be-the-best-you-can-be books, but he couldn't sell the idea to his staff. One of his biggest best-sellers, Karleen Koen's *Through a Glass Darkly,* a rococo romance novel, was too much even for Kaminsky's biggest fans. But staff members knew, in their words, that "Si wants best-sellers," and *Through a Glass Darkly* was that. To almost everyone, Kaminsky seemed to be a success.

DICK'S COMPLAINTS about how hard Joni worked may have been "a smoke screen," as one friend speculated, for the dozen other things that take place when a marriage is going wrong. They were, after all, two tough people in a relationship that had been fraught from the start. Or it really *may* be what went wrong. As soon as she took over the trade division, he began complaining about his workaholic wife. He liked to go up to Linden Farm on Thursday nights, make some phone calls, have some people in. Joni would spend the weekend in her office, down the hall from their bedroom, reading manuscripts.

By the summer of 1986, the word started spreading from the Hamptons: Dick and Joni were apart. Joni moved out of the townhouse on East 63rd Street, which Simon & Schuster rented, and found an apartment in Olympic Tower. Snyder agreed that Simon & Schuster would pick up one third of her new $6,500-a-month rent, according to court papers she would soon file, and one third of the Con Edison bill. She traded white wall-to-wall carpet and mirrored walls for the lush floral-and-chintz look of Robert Denning.

Joni was the model of propriety. "She was very stiff-upper-lipped about this," writer Nancy Collins remembers. "She did not complain about him and whine about him. She simply left one day. She didn't drag this separation out over lunch." Dick dragged it out all over town. "He was so upset about having split up with Joni," says one of the many women he dated. "He complained about how she was too busy to grind coffee beans for him in the morning."

The thing that amazed everyone about the breakup was how little it affected business at Simon & Schuster. Dick and Joni had always worked easily together, even when they were fighting at home. "We can go through a meeting together or have a wonderful conversation on the phone about [work]," Joni said, "when

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*Jeanie Kasindorf's book, *The Nye County Brothel Wars,* was published by Linden Press in 1985.

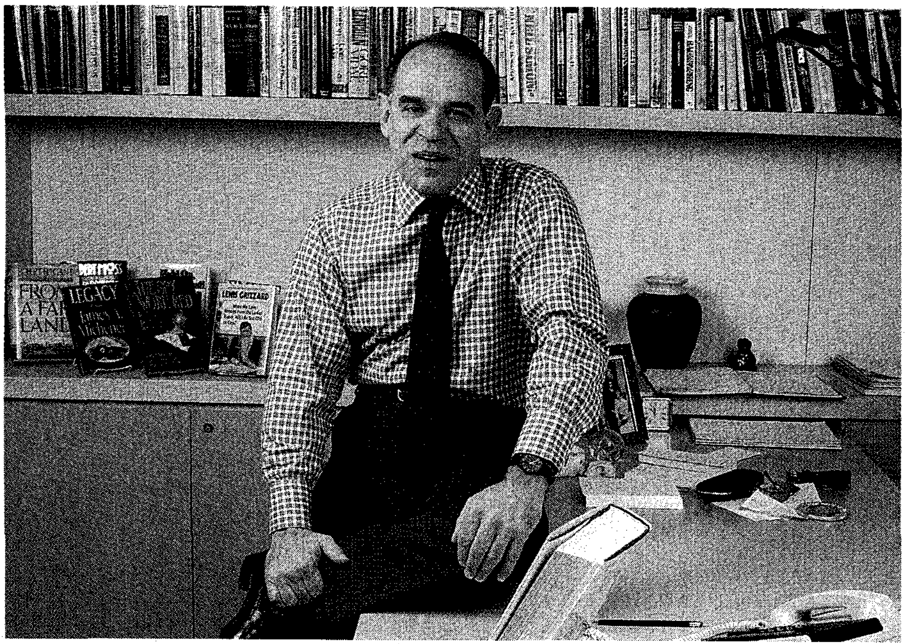
Photograph ©1987 by Thomas Victor.

CHARACTER DEVELOPMENTS: *Dick clearly did not want to lose Joni. When a date told him, “She’s bound to leave and take her authors,” he said, “No, no. She’s got a great future with this company.”*

the last words to each other that morning were ‘Drop dead! I hate you! I’ll never speak to you again!’ ” So while others around them were saying, “How can they do it?,” they did it.

Dick clearly did not want to lose her. When one date told him, “She’s bound to leave and take her authors with her,” he was all businessman’s bluster. “No, no,” he said, “she’s got a great future at this company.” And Joni didn’t want to go. “I think it took her a long time to realize she was stronger than he was and could go off on her own,” a friend says.

Several publishing houses put out feelers to Evans and got nowhere. Under cross-examination by Snyder’s lawyer, Evans later said that she had “indirect phone calls” from Little, Brown and Doubleday, and that Random House said it could offer her as much as “a half-million” dollars. Howard Kaminsky called and asked her to have lunch. “That was [when] Dick Snyder picked up the phone,” she testified. “He said that his wife wasn’t available for lunch and that if he wanted to have lunch with Dick Snyder, he would be happy to talk to him.”



OFFICE POLITICS: *Howard Kaminsky, whose Random House desk now belongs to Joni Evans.*

AT RANDOM HOUSE, “PEOPLE who pay attention to these things,” as one editor would later say, were starting to notice that “Howard had a problem.” Kaminsky, who had spent twelve years running Warner Books, often acted as if he were running Random House. He treated the sales and marketing people, many of whom had worked with Bob Bernstein most of their adult lives, as if he were their boss.

“It started upsetting people’s territorial feelings,” one editor says. “There were a lot of skirmishes going on. There were also rumblings from the treasurer and the juvenile and college divisions.” The sales staff started complaining that Kaminsky was calling himself the chief executive officer of Random House, not the chief executive officer of the Random House trade division.

There was also growing criticism of Vintage Books. Vintage had been a quality-trade-paperback house when Kaminsky came to Random House. He tried to broaden its scope and make it a mass-market house.

Today, Kaminsky and Bernstein will tell you that they were very happy with Vintage. Other editors say that is not the case. “A lot of the new books didn’t sell well,” one says, “so there was a feeling around the company that Vintage’s classy image had been besmirched pointlessly. Howard was taking a lot of flak from Bernstein and others. It wasn’t a reason to get rid of him, but it was salt in the wound.”

By early this year, some members of Bernstein’s executive committee were openly saying that something had to be done about Kaminsky. One agent remembers calling Bob Bernstein about a difficult negotiation and apologizing for having to take his time. “I know Howard’s the head of Random House,” he said, “but he told me I’d better come to you.” There was an uncharacteristic edge to Bernstein’s voice. “Howard is not the head of Random House,” the agent remembers Bernstein saying. “He is the head of the trade imprint of Random House.”

IN THE FALL OF 1986, THE legal battle was joined. Dick Snyder hired Stanley Arkin, a trial lawyer who represents some of the leading defendants in the insider-trading cases and also represents rock star Debbie Harry. Joni Evans hired Robert Stephan Cohen, a divorce lawyer with a reputation among his opponents as “a tough little prick” who started his career at Roy Cohn’s law firm.

According to documents Cohen filed in State Supreme Court, Snyder asked Gulf & Western to defer the $1-million-plus 1986 bonus he was to receive on top of his $1,639,845 in earnings. Cohen argued that Snyder did so “with the presumed purpose of sheltering it from equitable distribution or characterization as a marital asset.”

Then Snyder locked Evans out of the house at Linden Farm, which was now estimated to be worth $5 million. Snyder served notice to Evans that he was prepared to buy her share of the estate under the terms of the agreement they had signed eight years earlier. He told her she could use Linden Farm only when he was away.

On the weekend of January 30, according to Cohen, when Snyder “was aware plaintiff was coming to the house, he packed the bedrooms with guests so that plaintiff and a friend who accompanied her would be discomfited—plaintiff slept on a couch and her guest was relegated to a small bedroom and a bathroom that lacked a working toilet. Defendant directed the caretaker and cook not to greet, look after, serve meals or otherwise accommodate plaintiff.”

Three days later, Arkin filed a notice asking the American Arbitration Association to appoint an arbitrator to end the battle. Cohen countered by filing a motion to stop the arbitration, asking State Supreme Court judge Elliott Wilk to declare the agreement invalid. Snyder’s side says that Cohen claimed Evans hadn’t un-

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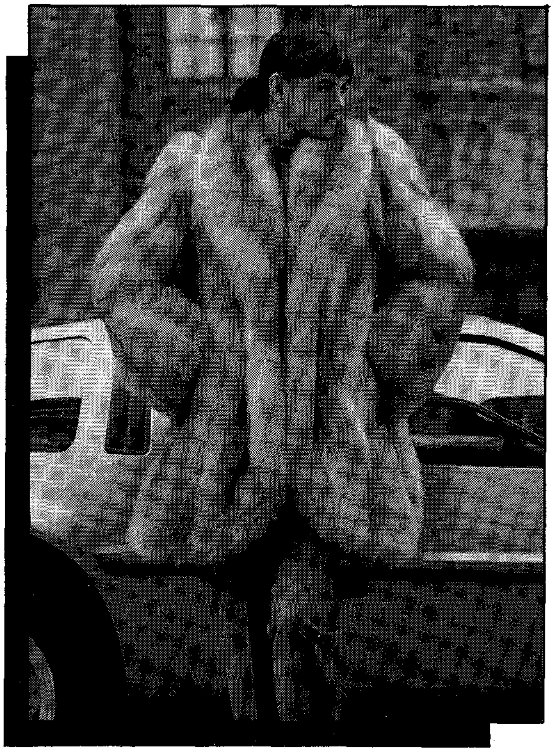

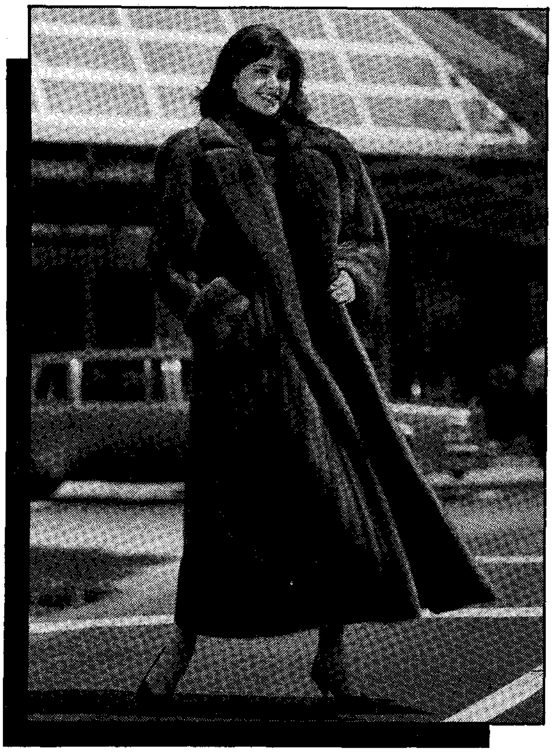

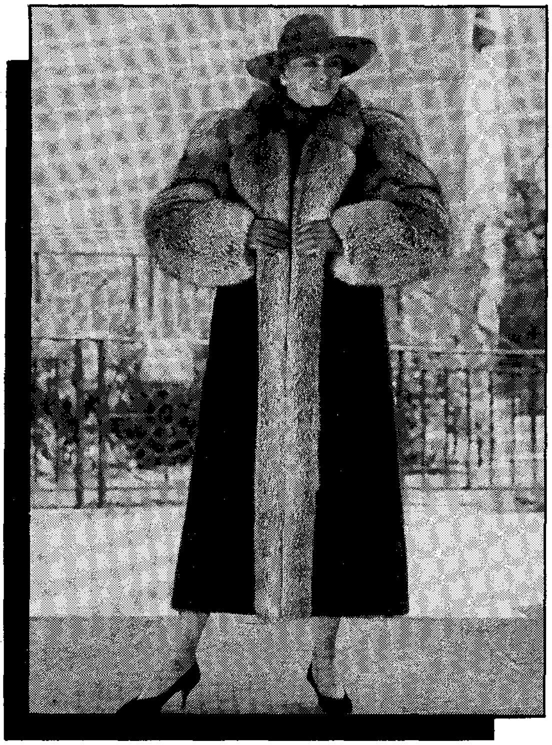

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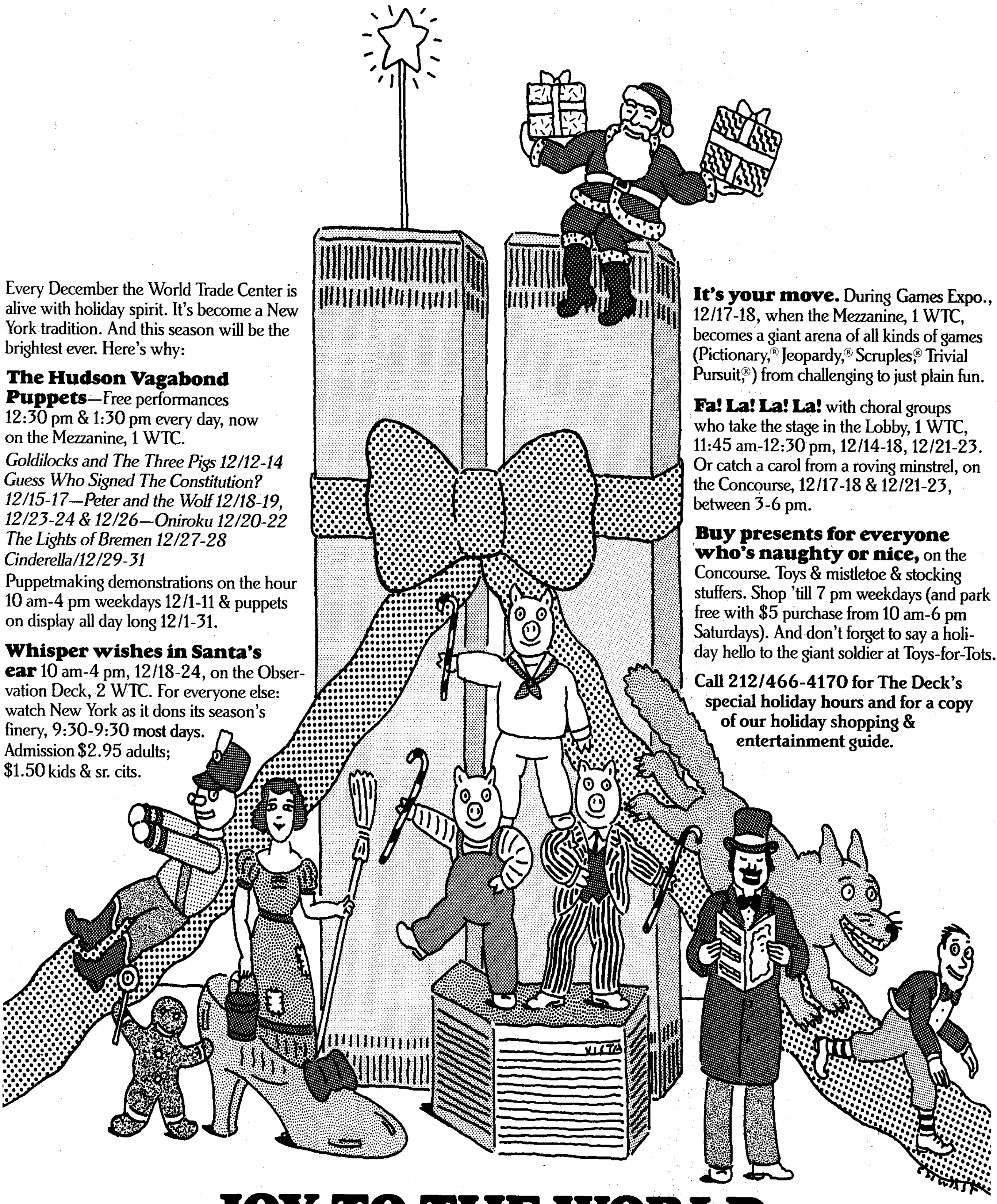

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THE PLOT THICKENS: *Their fight began to resemble the bitter contract disputes that Hollywood producers wage with studios over how costs will be charged to a picture before the profits are even computed.*

derstood the agreement when she signed it and that it violates the state's equitable-distribution law. Cohen also asked the judge to force Snyder to give Evans equal use of the estate, which Wilk did.

At this point, the fight began to resemble the bitter contract disputes Hollywood producers wage with studios over how costs will be charged to a picture before profits are computed. Cohen accused Snyder of cooking the Linden Farm books. He said that Snyder had "established all the rules by directing one of his executive assistants to prepare schedules reflecting the monies that were put into the house." He also claimed that Snyder, through his "eleventh-hour interpretation" of the agreement, was trying to guarantee that all the money Evans had spent on maintenance of the house would not count when he bought her out.

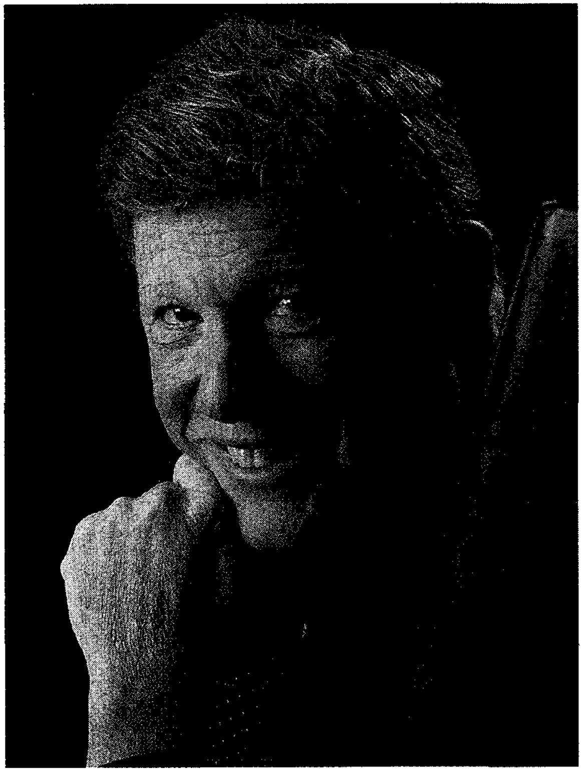
Cohen informed Judge Wilk that Snyder had been called "the Qaddafi of publishing" and said he was now using Qaddafi-like tactics against his wife. One of Dick and Joni's closest friends said, "I never thought they loved each other enough to hate each other this much."

IN FEBRUARY 1987, JONI EVANS filed for divorce. She asked the court to award her equitable distribution of the income and property acquired during the eight and a half years they were married. "It's a nightmare," Snyder said. "It's beyond your wildest dreams."

Cohen submitted a list of the couple's earnings during the marriage. He said that Snyder earned, on average, four times what Evans made. In 1985, during her last year at Linden Press, he said, she earned $409,907 to Snyder's $1,467,801. The next year, he said, she earned $239,702, plus a $139,000 bonus, while Snyder received $1,639,845 on top of the $1-million-plus bonus he deferred. Just before the new year, according to Cohen, Snyder instructed Gulf & Western to defer his "$1-million-plus" 1986 bonus once again, to January 1988. He also asked the corporation to defer his 1987 bonus, which, Cohen alleged, would be "at least the same as [the bonus] he earned in 1986."

Snyder's friends say that Cohen has told Arkin that Evans wants $5 million. One of Evans's friends says that is "an absolute lie."

In May, Judge Wilk ruled in Evans's favor and said that a referee should hear Evans's argument that the agreement is invalid. Arkin immediately appealed the decision but decided to hedge his bets. While waiting for the appellate court to issue a ruling, Arkin went ahead with the referee's hearing on the chance that she might decide for Snyder.


BOSS MAN: *Bob Bernstein fired Kaminsky and hired Evans.*

Although Evans's friends say she is not claiming she didn't understand the agreement, Snyder's friends say that Arkin spent a lot of time at the hearing cross-examining Evans on that point. They say that Arkin tried to destroy Evans's claim by getting her to admit that she had prepared and signed contracts for Simon & Schuster during her thirteen years there.

"I'm just plagued on every level," Joni said at the time. "I just want to get out of the frame of the movie."

LITERARY PAIR TUSSLE FOR RURAL TURF. On Wednesday morning, August 5, the fight over Linden Farm was the lead story in the New York *Post's* "Page Six." The paper's courthouse reporter, Hal Davis, had gotten sealed State Supreme Court papers detailing the battle. There was Dick locking Joni out of the Normandy château. There was Dick issuing "edicts" to keep her from using any of his food after the court forced him to let her back in. There was Joni being forced to sleep on a couch and her friend being obliged to use a bedroom with a bath that had no "functioning toilet."

Joni Evans resigned from Simon & Schuster nineteen days after the story appeared. Snyder and Evans each said that no single thing had made up their minds. "It's absolutely horrible to be the subject of that kind of press attention," Evans said. "But that was not the reason Dick and I decided we should part professionally."

But the timing led more than one person to speculate that the "Page Six" item was simply too much for Martin Davis, the chairman of Gulf & Western. One associate of Snyder's concedes that Davis "was uneasy about the situation. If I had two people on my staff in this situation, alarm bells would go off. But it wasn't anything more than uneasiness." Davis says that Evans made the decision by herself and that he was not concerned, because "they both conducted themselves in a thoroughly professional manner."

When Snyder knew that Evans was leaving, he talked to agent Mort Janklow about whether he should try to fill her spot right away. "Let the dust settle," Janklow said. "See who rises to the top." Which is what Snyder did. He decided that the Simon & Schuster trade division would be run by a triumvirate: Michael Korda, Alice Mayhew, and Charlie Hayward, a young sales and marketing specialist who, before joining S&S a year ago, had spent two years in Tucson as president of a small trade-book company whose most recent best-seller was *Crockery Cookery.*

For the record, S&S wanted it known that Snyder was too busy running a billion-dollar-a-year company to be involved in everyday decisions, that he was not being forced to return to the job he did three years ago. But major authors and agents told a different story. "Dick's focusing on the trade division because that's where his attention is required and demanded," Mort Janklow says. "The ultimate responsibility for trade has always

Photograph ©1987 by Thomas Victor.

UNHAPPY ENDINGS: *On her last day, Joni and Dick talked, but even their farewell conversation is the subject of bitter dispute. However, each side agrees that both Dick and Joni said, "It's sad it's come to this."*

resided with Dick and still resides there."

Once Evans had decided to leave, she called Bob Gottlieb, the former editor-in-chief of Knopf whom Si Newhouse had appointed editor of *The New Yorker*. Gottlieb let Newhouse and Bob Bernstein know that Evans would like to talk to them. "The thing happened very quickly," says Bernstein. "Both Si and I met with her, and then I met with her again." They agreed that she would start her own imprint at Random House.

HOT PROPERTY: *Linden Farm, now part of a bitter divorce suit, was once their Shangri-la.*

EVANS LEFT SIMON & SCHUSTER on Friday, September 4. On her last day there, she and Dick talked. Even that farewell conversation is the subject of bitter dispute. The one thing each side agrees on is that both Dick and Joni said, "It's sad it's come to this." An Evans friend says that she told Dick "they had to settle the legal fight, and when he suggested that they get three retired judges to arbitrate the dispute, she suggested that they have the judge who will hear the divorce arbitrate the case out of court. She never heard back from Dick." One of Snyder's friends says, "Dick told her, 'Look, we've got to settle our divorce problem. We've got to do it. This is crazy.' But Joni declined. She said she wanted money and she felt paying the legal fees was a reasonable risk. It was strictly a business decision. And Dick thought to himself, 'She's telling me, "I'm going to prove that I've learned everything you taught me." ' "

ON WEDNESDAY, OCTOBER 7, Joni Evans was in Rome, on the last day of a trip to Italy. Bob Bernstein called and told her, "I have to see you as soon as you get back to New York." She landed at Kennedy at five the next morning. When she saw Bernstein, he asked her if she would like to replace Howard Kaminsky as publisher of the Random House trade imprint. She asked for a day to think it over.

When she said yes, she got an assurance that she would be allowed to bring in Susan Kamil, the only person she had hired during her six weeks at her new imprint.

Kamil, who says she "started her grown-up life at Simon & Schuster," had gone there in 1979 as subsidiary-rights director, just as Evans had five years before her. When Evans became president of the S&S trade division, she made Kamil a senior editor. Kamil says that Dick Snyder "taught me everything—not just business lessons, life lessons—and I'll always be grateful to him and love him."

On Tuesday, October 13, mid-morning, Bob Bernstein called Howard Kaminsky into his large, comfortable, bookshelf-lined office. He asked for Kaminsky's resignation. It was a brief meeting. Kaminsky told Bernstein he would like to talk to Si Newhouse before he agreed to resign.

Kaminsky left the Random House building and walked the short distance to Newhouse's office in the Condé Nast headquarters, on Madison Avenue at 45th Street. Kaminsky spent only about three minutes with Newhouse before returning to Random House to announce to his staff that he was being replaced by Joni Evans.

On October 22, Dick Snyder was the host at a party with Charlie Hayward, the young publisher who is slowly taking over Joni Evans's job at Simon & Schuster. The party, which Snyder attended with his new girlfriend, a tall young blonde interior decorator named Leighton Candler, was held at his elegant new apartment in an East 63rd Street townhouse just off Fifth Avenue. According to papers Evans filed in court, Gulf & Western pays $75,000 a year to rent the antique-filled apartment for him.

Hayward insisted that the party was held "to celebrate what a spectacular fall we had." But everybody knew the party was really held to introduce Hayward to the writers and agents whom Joni Evans had known for years. The race was on.

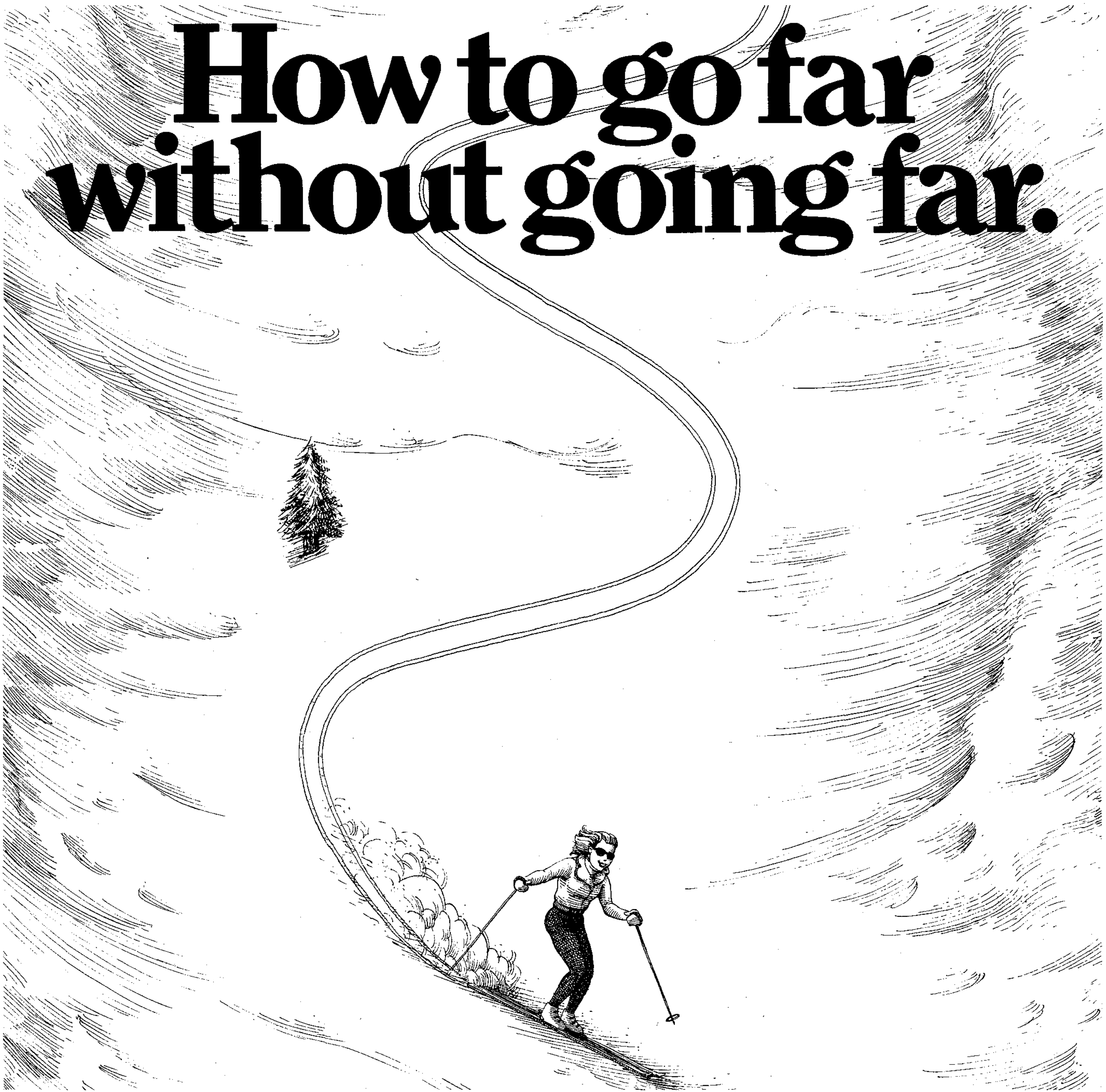
IN HIS SEVENTEENTH-FLOOR OFFICE at Simon & Schuster, Dick Snyder sits behind his desk working the phones. He is keeping in touch with important authors and agents and telling the senior editors at the trade division that they should be "working harder than everyone else." His message is clear: Don't let anyone slip away.

In her eleventh-floor office at Random House, almost directly across town, Joni Evans sits at the desk she inherited from Howard Kaminsky. She is also working the phones, calling authors and telling them, "Don't let your agent sign you up with anyone else."

At the end of a twelve-hour day, she goes home to her Olympic Tower apartment, twelve blocks down Fifth Avenue from Dick's new 63rd Street home. She most likely wonders, the way she once said she would, "what books we are both bidding on." Then she works late into the night, just as Dick always complained she had, trying to beat Dick Snyder at his own game. ■

Photograph by Louis Psihoyos.

How to go far without going far.



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HEY, MAN, IT'S HOLLY HUNTER!

THE RELENTLESS MARCH OF *BROADCAST NEWS'S* STAR

BY ERIC POOLEY

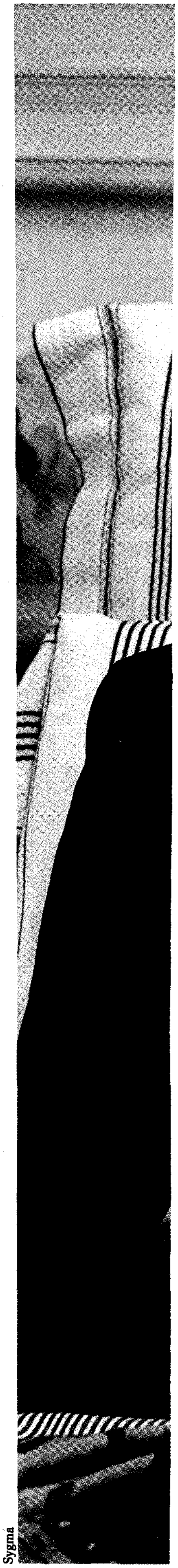
James Brooks was feeling desperate and depressed. It was December 1986, and in two days the Oscar-winning director was supposed to fly to New York and start rehearsals for *Broadcast News,* his first movie since *Terms of Endearment.* Brooks had been working on the thing for two years, and he was eager to get going. But he didn't know how he could start his movie when he still hadn't found his movie star.

William Hurt and Albert Brooks had long since signed on as the male leads—rival correspondents—and Jack Nicholson had agreed to do a cameo as the network anchorman. But no actress seemed to fit the role of Jane Craig, the talented, driven news producer caught between the two rivals. With the right actress, James Brooks thought, this heroine could be sexy in a new way, for a new set of reasons—not just because she looks good or acts smart but because she stimulates, provokes, confronts, and protects men, sweeping them along with her as she goes through life. Brooks had based the character on several supercharged newswomen he knew, and had written it with Debra Winger in mind. But Winger had become pregnant, and Brooks had auditioned dozens of talented, intelligent actresses—Sigourney Weaver, Christine Lahti, Elizabeth McGovern, Elizabeth Perkins. None had the right kind of energy, and now Brooks was out of time. "Forty-eight hours," he told himself, "and still no girl."

"A *Gone With the Wind* scenario," says Albert Brooks. "Where was our Scarlett? There was a bad feeling in my stomach. I thought maybe Vivien Leigh would come back."

Jim Brooks flew to New York and talked the problem over with a friend, casting director Juliet Taylor. "I said a word—'feisty' or something, not such a great word—and it triggered something in Juliet. She said, 'If you're thinking feisty, you should see Holly Hunter.' "

Brooks had never heard of Holly Hunter. Taylor told him Hunter, 29, was a kinetic actress from Georgia. She lived in New York and was known mostly for her work in Beth Henley plays such as *Crimes of the Heart.* She had lit a sparkler, clamped it between her teeth, and tap-danced to "The Star-Spangled Banner" in Henley's *The Miss Firecracker Contest.* And she had been the baby-stealing policewoman in Joel and Ethan Coen's *Raising Arizona,* her one big film role.


Sygma

"I mean, I may not see another part that's this complex, this real, this human. . . . May never again."

PHOTOGRAPH BY THEO WESTENBERGER

SOLID SOUTH: *“It wouldn’t occur to her to sell out,” says the playwright Beth Henley, “or not to do a play she liked because it’d be ‘better’ to do a movie now. She’s down-to-earth, grounded.”*

Brooks hadn’t seen any of those—and he wasn’t sure that southern comedy was the proper background for Jane Craig—but he had nothing to lose. Hunter agreed to read the script that night and meet Brooks the next morning. She was waiting for him when he showed up, but Brooks looked right past her.

“I missed her completely,” he says. “I thought she was a researcher or something.” Hunter stands five foot two in her sneakers. She has nimble, elfin features, bourbon-colored eyes, and a smoky Georgia drawl that she dishes out in quick bursts. She is not your typical leading lady.

Looking at Hunter, Brooks realized two things: Every other actress who’d read for the role had been tall, and every woman he’d based the role on had been short. And, like Hunter, those women radiated a certain kind of energy—a special concentration of confidence, talent, good humor, and brains that he’d seen only in bright, compact women forced to contend with a world full of larger, slower humans.

“Then,” says Brooks, “Holly read.”

She did a scene in which Jane Craig delivers a speech listing the anchormen she admires—Cronkite, Murrow, William Shirer. Hunter stopped reading.

“Hey, man,” she said in her pugnacious way, “how come you don’t mention Chet Huntley? I grew up with Chet. I always liked him. My *parents* liked him. What’s the *deal*?”

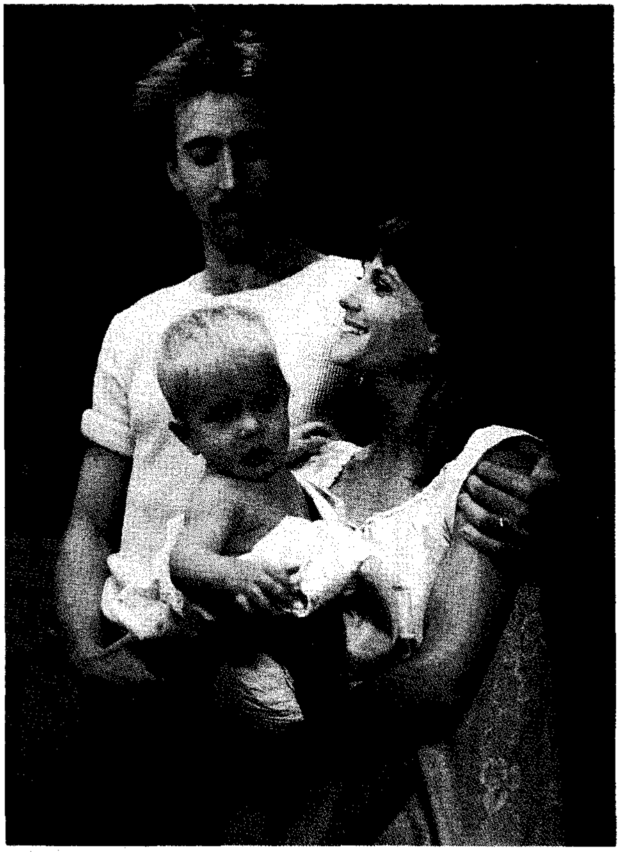
“Oh, my God,” said Brooks. It was an omen. Jack Nicholson had just told Brooks that he wanted to base his character on Chet Huntley.

“Jim responds to stuff like that,” says Hunter.

“I think someone was looking out for me,” says Brooks. “As soon as she started reading, I knew it—here she was. Not Jane right away, but a very pure actor experimenting with finding a character. I cast her immediately, and now I can’t imagine anyone else in that role.”

A few days later, Brooks was walking down Central Park West with Hurt, Albert Brooks, Hunter, and Susan Zirinsky, a CBS News senior producer and one of the women Hunter’s character had been modeled on. “Holly and Susan were walking ahead of us,” says Albert Brooks, “and we looked at them: They were the same height. Same hairstyle. Same walk. Same long tweed coat. Same red scarf. We just started to laugh. They were like twins. Things like that are like signs from heaven.”

“I’d wanted a new kind of heroine,” says Jim Brooks. “I got one.”



OBSESSIVE: *With Nicolas Cage in* Raising Arizona.

HOLLY HUNTER *IS* A NEW kind of leading lady—the only one around who describes herself as “itty,” begins most of her conversations with “Hey, man,” and uses graph paper to chart the emotional course of her characters’ lives. She may become the most talked-about film actress of the Christmas season—her performance in *Broadcast News* is likely to charm men and rivet women, who will see her as a friend and role model. Hunter’s emergence may not signal the end of Hollywood’s current infatuation with conventionally beautiful leading ladies, but it’s a welcome exception to the rule. For Hunter, like Debra Winger and Ellen Barkin, is an actress whose beauty springs from her vitality—a life-force that’s demeaned by words like “feisty” and “peppy,” an intelligence that’s tough, plainspoken, in command.

“With Holly,” says Albert Brooks, “there’s no bulls---. Period. You know where you stand. If you spend three minutes with her, you get to see who she is.”

“I was lucky as s--- to get this part,” says Hunter. “Lucky as s---. I mean, I may not see another part that’s this complex, this real, this human in all of those weird, vague ways that people are human. May *never.* May never *again.* I’m spoiled now, and I’m going to stay that way. If that means not working very often, okay. I’ll do whatever exciting script comes along—I don’t care if it’s a big movie or a play on Eleventh Avenue and 49th Street.”

“There’s no careerist streak in her,” says Jim Brooks.

“She’s interested in her work, not the bulls--- that goes with it,” says a friend, director Joel Coen. “She’s always focused, looking for good scripts and good roles. The rest of it just doesn’t matter.”

“It wouldn’t occur to her to sell out,” says Beth Henley, “or not to do a play she liked because it’d be ‘better’ to do a movie now. She’s down-to-earth, grounded, and she expects to be treated a certain way. I remember once—a while back, when she wasn’t getting jobs—she was kept waiting by a casting director who wouldn’t get off the phone, and when he finally did, Holly said, ‘I’m sorry, I’m angry with you. I can’t have this meeting.’ And she left. She was that way before she got famous, and she’s that way now.”

“I just said, ‘Look, man, I’m not here to be entertained by your *phone calls,*’ ” says Hunter. “Just couldn’t help it.”

HUNTER CAME BY HER down-to-earth manner during a childhood spent as the youngest of seven children on a 250-acre hay-and-cattle farm outside Conyers, Georgia, a small town southeast of Atlanta. Aside from a movie theater (which closed and reopened as a revivalist meetinghouse when she was a girl), entertainment in Conyers consisted of the fields and roads, the roller rink, and the high-school drama club. At six-

Photograph by Melinda Sue Gordon.

teen, Hunter attracted the attention of a judge in a state play competition. He invited her to join his summer-stock troupe in upstate New York, and she spent two summers there before enrolling at Carnegie Mellon University, in Pittsburgh, ignoring all classes except acting, "putting all my energy into the stage—I've got that one-track mind."

She graduated in 1980, moved to New York, and landed her first film role—in a forgettable horror flick called *The Burning*—within two weeks. "She read a couple of lines in this accent you could spread on a piece of bread," says Joy Todd, the film's casting director. "I just sat up and took notice." Todd became a mentor, sending Hunter out to read for all sorts of parts she didn't seem suited for because "she was so good she could do whatever she wanted." Todd also got Hunter an audition for Ulu Grosbard's Broadway production of Beth Henley's *The Wake of Jamey Foster.*

Henley was so impressed with the reading that she wanted Hunter to try another role—Meg in *Crimes of the Heart,* which Mary Beth Hurt was leaving. So, during a two-week span in June 1982, Hunter auditioned for very different roles in two Henley plays. "One was a little fifteen-year-old orphan girl in *The Wake,*" says Henley. "The other was a ballsy 27-year-old singer in *Crimes.* They were incredibly different readings, and both incredibly accurate. I was amazed at the transformation."

Hunter got both parts and won rave reviews. Her career became linked with Henley's—people would confuse one for the other—and the two became friends. In 1984, Hunter starred in a third Henley play, *The Miss Firecracker Contest,* and found work in films—Jonathan Demme's *Swing Shift*—and in a few relatively intelligent TV movies.

She'd also become part of a tight circle of film and theater people who had moved to New York, found success, and forged what Hunter calls "a kind of family-type organization." Christine Lahti is a friend. Hunter's "beau," a photographer named John Raffo, shares office space with filmmakers Joel and Ethan Coen, two of Hunter's close friends. Actress Frances McDormand, who now lives with Joel Coen, shared a Bronx apartment with Hunter when they were just starting out in New York.

"Ethan and I got to know Holly well," says Joel Coen, "and when *Blood Simple* was finished, we thought it would be fun to write something for her. *Raising Arizona* developed out of that."

Coen says he set out "to write a part that wasn't a reflection of who Holly is so much as a part it'd be fun to see her play." But some of Hunter's personality traits—the one-track mind, for instance—are stretched in the broad comedy about a childless policewoman's crusade to have a baby. As Edwina, Hunter photographs, fingerprints, and falls in love with a recidivist convenience-store robber named H. I. McDunnough. After she learns she can't bear children, she gets him to steal one.

'YOU GO RIGHT BACK UP there and get me a *toddler.*" Edwina is in the driver's seat of a station wagon outside the home of a man who has just fathered quintuplets. Ed's husband just tried to snatch one, but they cried and crawled all over him, and he retreated in terror. *"Buybays cry,"* snaps Edwina, rolling up the windows and locking the doors. "Don't you come back here without a *buybay.*" Left with no choice, Hi steals a child, and *Raising Arizona* takes off—and by the time it comes down, the baby is in the hands of a leather-clad biker twice Edwina's size, a bounty hunter armed with shotguns, pistols, grenades.

"Gimme dat buybay, you warthog from hay-ell," Edwina says. She marches up to the biker, her police uniform charred from his grenades but still neatly pressed, grabs the baby, and runs for it.

"If you saw *Raising Arizona,*" says Albert Brooks, "you'd like Holly but not necessarily know what she can do. Jane Craig has a trillion times more depth—ups and downs and quiet moments."

The first time we see Jane Craig, she's on assignment in a midwestern city, taking her morning jog—checking her watch, cocking her elbows, buying five papers before returning to her room. Inside, she makes some calls—joking with her equally overachieving friend and partner, Aaron (Albert Brooks). Then she checks her watch again, unplugs the telephone, sits on the bed, and lets herself go. Her face screws up and splinters, her eyes close and her mouth opens, and she falls into convulsive sobs—the career woman so organized she schedules her own breakdowns.

But the woman is saved from stereotype by Hunter's vigor—she does an exhilarating beat-the-clock scene while producing an evening-news segment—and by her humor and self-awareness. "I've crossed some sort of line," she tells Aaron. "I'm beginning to *repel* people." When a talking head named Tom (William Hurt) is hired by the network and groomed for stardom, Jane and Aaron are outraged by his empty approach to the news—and yet Jane falls in love with him. To portray a woman caught in this swirl of emotions, Hunter had to break the feelings into manageable, actable chunks. At one point, Jane leaves Tom in the middle of a romantic evening and goes to the aid of Aaron, who's just made a fool of himself on national television. Aaron confesses his love for her, Jane says she's in love with Tom, and things get uglier and more complex from there.

"We affectionately referred to it as the Devil Scene," says Albert Brooks. "The hardest part of the movie."

"Five nights to shoot that scene," says Hunter. "It was convoluted, but it had to be convoluted in a very specific way. I mean, you can't just play confusion—too vague, gets boring. You have to feel very

IN CONTROL: *With Albert Brooks and William Hurt in* Broadcast News.

Photograph by Kerry Hayes.

INDEPENDENCE: *"You can't live on the city's energy," says Holly Hunter. "You have to find energy of your own, identify it, take* care *of it. And I was not doin' that—I was being this little* parasite."

definite things and show them. It can change every five seconds, but each five-second block has to be devoted to something very clear." Jim Brooks shot *Broadcast News* in sequence—an unusual, costly way to make a movie—so Hunter was able to play Jane's ups and downs as they happened. Shooting was half over before she felt she was getting it right.

"I wanted to go back and shoot it over," she says. "Because by then, I felt I knew who this woman was. I was finally living in that person—moving differently, picking up a pencil in a subtly different way."

"The great thing," says Jim Brooks, "is that when you watch the film, you can't tell when she's living inside her character and when she's in the dark, working blind. There's no visible difference. That's how good she is."

HUNTER WALKS INTO THE West 23rd Street office of Joel and Ethan Coen—a bleak place, well suited to such Coen-brothers activities as pacing and smoking. It's an atrociously busy time for Hunter. She has got to close the deal on the new Upper West Side apartment she and Raffo are moving into, dazzle the press, and get ready for three trips—home for Thanksgiving, to Atlanta for another publicity barrage, then to Los Angeles, where she'll begin rehearsing Sam Shepard's *A Lie of the Mind,* at the Mark Taper Forum. But she seems less worried about her numbing schedule than about the Coens' willfully seedy office. "They really should do something to make this place more *habitable,*" she says, settling onto the ratty sofa with her legs curled beneath her, a red wool blanket wrapped above.

"I hit the ground running when I got here," she says. "I got a job almost immediately, but I had a problem adjusting to the pace. I kinda let New York manipulate me—I was on an almost chemical high when I got here, *ripping* around this town, euphoric energy, sailing through the streets to interview after interview with casting people. It was *highly* unnatural. I thought, 'This is the most alive I've ever felt. This is the greatest place on earth.' Then I just crashed, couldn't get out of bed for days. It was this real depression—because you can't live on the city's energy. You have to find energy of your own, identify it, take *care* of it. And I was not doin' that—I was being this little *parasite.* You have to be independent of the city, or it'll vacuum you out. It's hellacious that way—if you're susceptible, noise and bad stuff follows you around."

Two jackhammers start pounding the pavement beneath the window. It sounds like a machine-gun battle.

"Oh, man," says Hunter.

"I had a couple of old friends from Georgia come up last week—their first trip to New York. I think they were a little intimidated by it, actually. Their first time seeing me in my new environment. They thought I would be tremendously different. I had to convince them—'Hey, man, *dudes*'—that I wasn't. Had to beat 'em around a little bit."

Three octaves of car, bus, and truck horns join the jackhammers outside, and Hunter's face flashes a look of disgust, then one of determination. "We gotta move," she barks, and she swings into action—moving out of the Coens' office and into her boyfriend's photography studio, she borrows a bulky white sweater, finds a quieter place to sit.

"There," she says. "That's better." She's got the situation back under control.

When she gets talking again, she's on a stage at the 1987 Cannes Film Festival, flanked by Joel and Ethan Coen, facing a crush of European reporters who want to know about *Raising Arizona.*

"This whole upheaval," she says, "this press of press. I was not equipped." She had finished shooting *Broadcast News* five days earlier. "I was wrecked," she says. She was still zipping around, full of Jane Craig, mulling over choices made and risks taken—still wanting to reshoot the picture. And these reporters were wanting to know what it was like to work with babies during *Raising Arizona.*

"Did they cry?" someone asked.

"I thought, '*Waaaaiiiit,*'" Hunter says now. "I love *Raising Arizona,* but I just barely eked Cannes out. I was havin' problems recovering from Jane, severe emotional repercussions."

After the festival, she and a friend launched a six-week tour of Italy—"busy, on the move, eating and drinking heavily, stopping wherever. It was exhausting as hell." When she got back to New York, Hunter wasn't nearly ready for another role. "I didn't want to even think about it," she says. "I avoided everything." She took a six-week art-history course at NYU but had to abandon it after five, fly to L.A., and loop sound for *Broadcast News.*

"I failed that art course." She chuckles. "Got an F because I couldn't take the final." She cackles. "Who cares, man? It's not the first time I made an F. I don't think it will haunt me." She bursts out laughing, then cuts off: "'Sorry, can't cast *you*—you failed art history.'"

A SMALL AUDIENCE AT THE Manhattan Theatre Club, on West 16th Street, is watching Hunter and a half-dozen other actors—Fran McDormand, Ann Wedgeworth—read a Beth Henley work in progress called *The Debutante Ball.* Some are nervous; Hunter is not. She sits with her hands folded in her lap, her head cocked to one side, a finger to her lip. She laughs at Henley's jokes, smiles at the comic turns of other actors, and gives her own role a modest reading.

During a break, when others at the table move out and chat, Hunter sits with her script. None of the actors approaches her. She seems removed from the proceedings, at a higher stage of the game. Or maybe she's just busy and preoccupied, and some in the room who aren't so busy mistake her lack of time for a lack of friendliness.

"Sometimes, when I encounter people from college or the early days," she says later, "it's like they examine me to see how success has altered me—looking for any negative veins. That makes me feel uncomfortable. The attitude that success ruins the hell outta ya—it just isn't true."

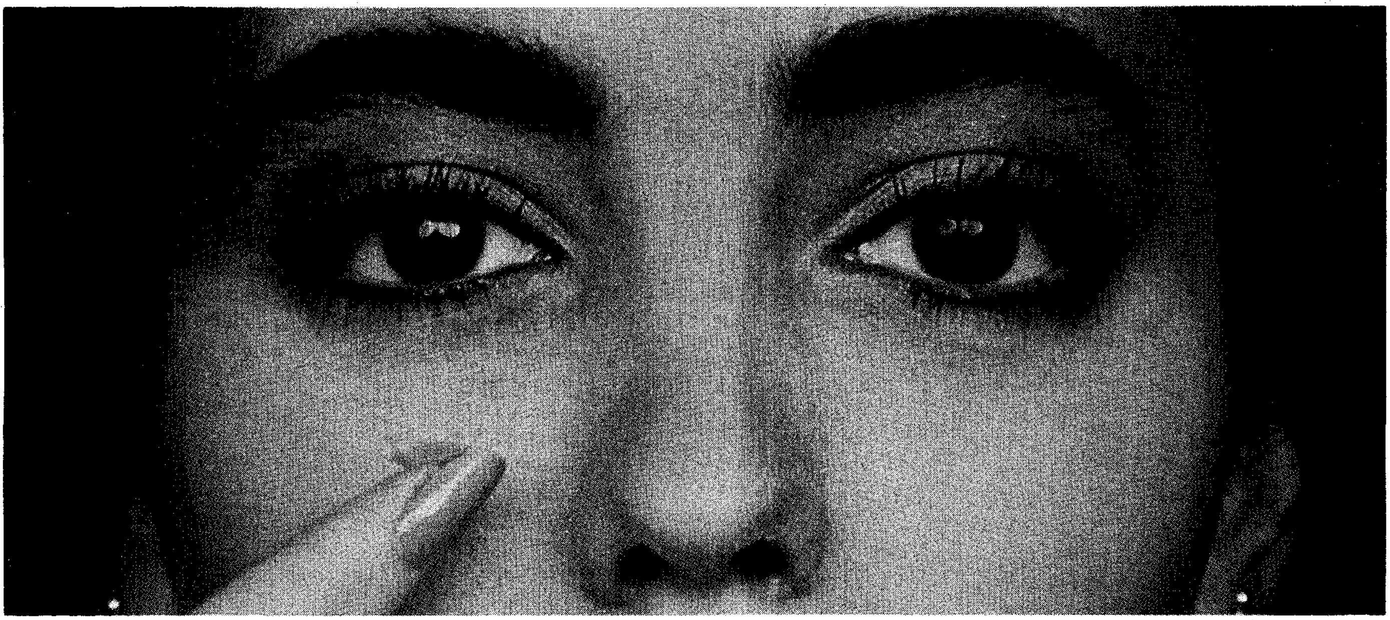
After the reading, Hunter hugs Henley, greets Joel Coen, and rushes out the door. She's not going to be able to relax, it's clear, until she gets back to Georgia.

'MADE IT," SAYS HUNTER, sitting in the farmhouse on the day after Thanksgiving. She's on the phone to New York. "Wow!" she says. "*Woah.* . . . A big old heron just flew onto the lake. *Wow.*" She's quiet for a moment. "Look who's here. He just arrived. He comes like once a year." Hunter doesn't get to the farm much more often than the bird does, but it's easy to tell how at home she feels here, "away from all the noise." She's about to do the publicity tour, move into the new place, go to L.A. for the Shepard play, but right now she's just sitting in the rambling farmhouse, with her mother and some brothers nearby, watching an old friend make a splash landing on the lake.

"That ol' bird," says Holly Hunter. "Wish I saw more of him." There's silence on the line.

"I never do forget him, though." ■

Blue eyes for Christmas



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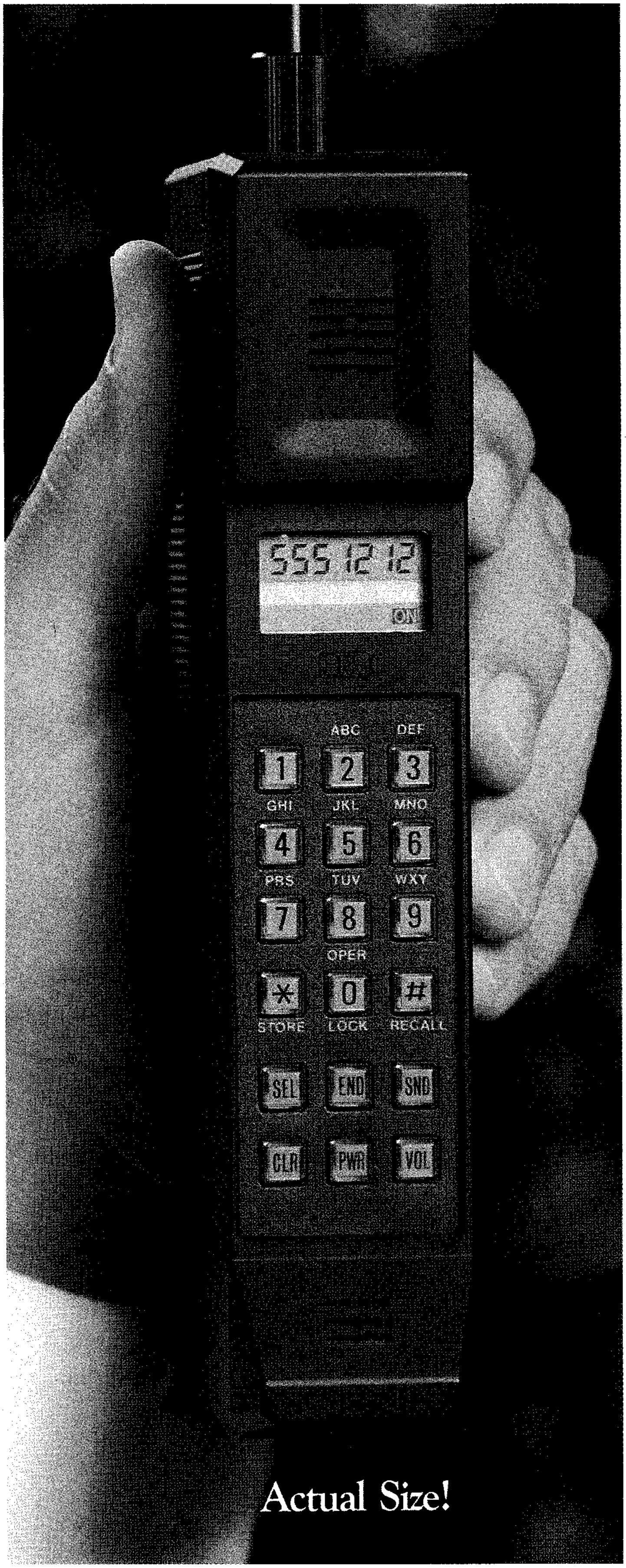

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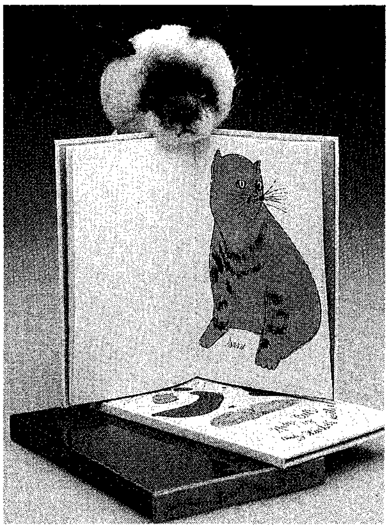
By Corky Pollan



Itty-Bitty Kitty One

Years before Andy Warhol became a Pop Art icon, he was a successful commercial artist. During those years, he printed tiny books in limited editions and gave them to friends. One such friend was Geraldine Stutz, then an editor at *Glamour* (she gave Warhol his commercial boost), later president of Henri Bendel, now publisher of Random House's Panache Press. Stutz's first Panache book is a facsimile edition of Warhol's slim volumes on cats. "It's a picture of the emerging artist as a young man," she says, "typical of his commercial work and filled with a prophecy of what was to come." Certainly they're childlike, whimsical, and utterly winning ($30 for a slipcased set).
25 CATS AND HOLY CATS/Books and Company (939 Madison Avenue, near 75th Street, 737-1450) and Scribner Book Store (597 Fifth Avenue, near 48th Street, 758-9797)

Best Bites

This year, everyone's coming to your open house: countless cousins, guests who bring guests, drop-ins, and tipplers. Bless them all. You've made hams, pâtés, pies, but will that be enough? No. So here are some good things for a bountiful board: A gloriously thick black-bean soup ($5 a pint). A creamy Stilton-walnut-watercress spread, delicious on bread ($3.50 a half-pint). A spicy salad of string beans and sun-dried tomatoes ($8.75 a pound). For the eggnog group, there's David Glass's new bourbon-pecan cake, with a smoother bourbon balance than his earlier version ($14.95 for a two-pound cake). And Old Salem's Moravian ginger cookies are thin as parchment, sharp as fire ($19.95 for a sixteen-ounce tin). Ah, your table will look like Mr. Fezziwig's feast.—**Barbara Costikyan**

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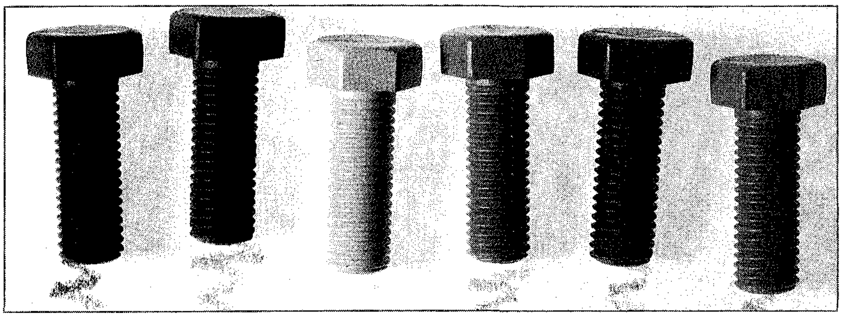


It's a Draw

Hurrah for crayons as imaginative as any work on paper! Wings makes crayons in the shape of square and round bolts (as well as forks and spoons, not shown), and it does it in Spain of nontoxic materials ($8.50 for a package of twelve).
COOPER-HEWITT MUSEUM SHOP/*Fifth Avenue at 91st Street/860-6878*

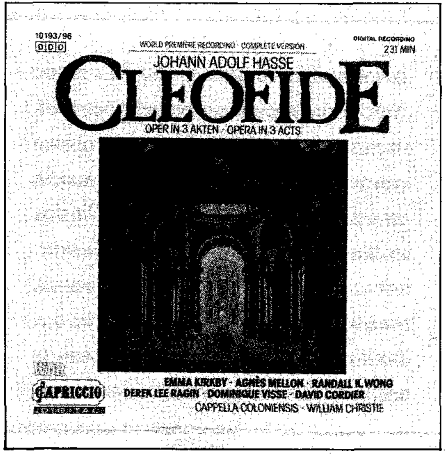
Photographs: left, Larry Bercow (Siamese cat courtesy of Saks Fifth Avenue); top, Mark Niederman; bottom, Tony Cenicola.

Records/Peter G. Davis

SOUND ADVENTURES

"...On recent discs: dazzling Baroque arias, Galway as Pied Piper, turn-of-the-century Americana, crossover jazz, vintage Callas..."

CONFRONTED WITH THE USUAL DELUGE of new fall releases, most record buyers will need some counseling. Not necessarily about Leonard Bernstein conducting Mahler, Murray Perahia playing Beethoven, or Georg Solti presiding over Wagner's *Lohengrin* with Placido Domingo and Jessye Norman—those are all reliable brand names, and fans of such familiar composer-performer combinations already have a good idea of what to expect. Instead, here is a survey of recordings to tempt the adventurous.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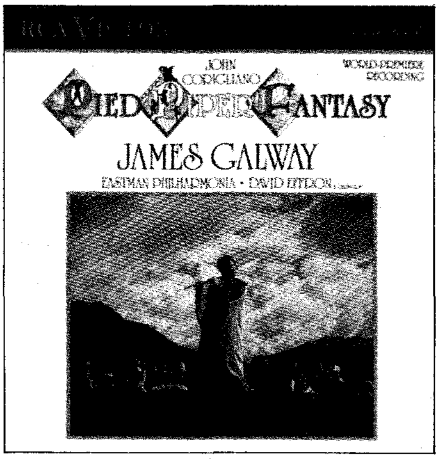
CLEOFIDE: *It drove audiences wild in 1731.*

Even the insatiable opera collector who must have everything might hesitate before taking a chance on Johann Adolf Hasse's **Cleofide** (Capriccio 10 193/6). Nearly four hours of vintage Baroque opera sung by a cast of six high voices—two sopranos and four countertenors—is a daunting prospect, and an expensive one. Still, even though Hasse is a forgotten man today, he was the most widely admired opera seria composer in Europe between 1730 and 1760, and this is his first work to receive a complete recording. I recommend it, cautiously—the opera fills a major gap in the recorded repertory, but it is definitely not an item for impatient listeners.

Sampled in small doses, though, *Cleofide* repays close attention, and the music more than accounts for Hasse's reputation as a master of bel canto—even Handel never exploited the singing voice with such variety, brilliance, and facility, although Hasse hardly matched Handel as a musical dramatist. One dazzling aria follows another, and the hardworking singers—Emma Kirkby, Agnès Mellon, David Cordier, Derek Lee Ragin, Dominique Visse, and Randall K. Wong—at least suggest some of the vocal feats that drove audiences wild in 1731. Credit is also due William Christie, who spurs the Cappella Coloniensis to play the opera with such precision and vitality.

Patience may also be a necessary virtue for an opera buff about to indulge in **Akhnaten,** Philip Glass's minimal contemplation of Egypt's ill-fated monotheistic Pharaoh (CBS 42457). Those who respond more positively to Glass's pretentious huffing and puffing than I do will be glad to learn that CBS, after giving less than its all to previous Glass operas, has produced a carefully prepared performance recorded in Stuttgart, the site of the 1984 premiere, and conducted by Dennis Russell Davies, one of the composer's staunchest and most expert advocates. Davies and other partisans are now making the phony assumption that Glass equals Wagner because both wrote operas that are "hypnotic," repetitive, and mythic. One could argue with that sophism, but it evaporates by itself about three minutes into this tell-all recording.

Unless I am misreading the signs, classical minimalism is rapidly going out of fashion anyway, but at least the phenomenon may have helped create a more receptive audience for new music in general. John Corigliano is no minimalist, but his **Pied Piper Fantasy** has been widely performed since 1980, and the work should win even more friends now that it has been recorded (RCA 6602-2-RC). Of course, having James Galway on hand to perform the solo part helps—Corigliano's score was inspired as much by this virtuoso flutist's extroverted Pied Piper personality as by the legend of the musician who freed Hamelin from a plague of rats. Seven interconnected movements describe that eventful day, from the piper's mysterious appearance at sunrise through his frantic battle with the rats and the poignant finale as Hamelin's enchanted children follow the piper's song and disappear over a hill, never to return. This is a fun-filled piece, and Corigliano's flair for combining instrumental theatrics and heartfelt lyricism has never been put to better musical purpose.


JOHN CORIGLIANO
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PIED PIPER FANTASY
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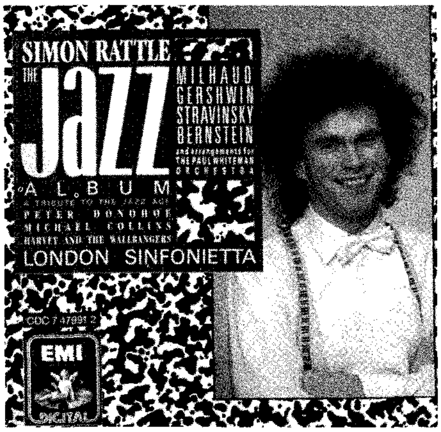
EASTMAN PHILHARMONIA · DAVID EFFRON

PIED PIPER FANTASY: *An extroverted flutist.*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THE JAZZ ALBUM: *New perspectives by Rattle.*

If America's new-music scene has loosened up in recent years, so has its "old"-music one, at least to the extent that the mere mention of a native composer born before 1900 no longer raises an automatic sneer. Some are actually being performed and recorded once again, and I direct your attention to a wonderful collection entitled **Skyscrapers** (Angel CDC 49263), featuring mainly turn-of-the-century composers from the East Coast school. The disc's title refers to a ballet, famous in its day, by John Alden Carpenter (1876–1951). A direct descendant of John and Priscilla, Carpenter speaks for himself in this delightfully hectic but crafty musical picture of urban America, circa 1925.

Older composers represented on the record include Edward MacDowell, John

Knowles Paine, Arthur Foote, and Dudley Buck, all born between 1839 and 1860. Their attractive and well-made scores need no apologies, only an ear receptive to the lively and sensitive performances by Kevin Klein and the London Symphony. Those curious to hear more are directed to New World Records and Paine's Symphony No. 2, a grandly scaled poetic romance and performed as such by the New York Philharmonic under Zubin Mehta (NW 350). It may no longer be "by far the finest work hitherto written on American soil by an American composer," as one critic enthused in 1880, but it is an imposing statement and deserves this revival.

The young British conductor Simon Rattle has come up with an enterprising and entertaining record called **The Jazz Album** (Angel CDC 47991) that views its subject from three perspectives. The first shows how two European composers welcomed jazz in the 1920s as one more antidote to late-Romantic inflation: Milhaud with *La Création du Monde* and Stravinsky in his *Ebony Concerto.* Then there are a pair of concert works by native Americans with the idiom in their blood: Gershwin's *Rhapsody in Blue* (in its original jazz-band version) and Bernstein's *Prelude, Fugue and Riffs.* Finally, interspersed among the four headliners, are seven choice arrangements from the Paul Whiteman Band repertory: "Nobody's Sweetheart," "After You've Gone," "Sweet Sue," "Dardanella," "Makin' Whoopee!," "San," and "My Blue Heaven." Purists will no doubt complain that the London Sinfonietta ain't got that swing, but these musicians sound pretty fabulous to me, the music is refreshing, and Rattle is obviously an inspired presence. I suppose this is a "crossover" disc. If so—more, please.

Nothing could be more predictable than a new recording of the **Beethoven Ninth Symphony,** but here is the first version to be performed on period instruments (Angel CDC 49221). Roger Norrington leads the London Classical Players, and most critics agree that their Beethoven is a revelation (Symphonies Nos. 2 and 8 are already available on Angel CDC 47698). "We want to restore this Ninth Symphony to the humane, quicksilver thought-world of the Classical period," Norrington says, and "recapture much of the exhilaration and sheer disturbance" that Beethoven's music generated in its day. He succeeds, as much by a drastic rethinking of tempo relationships and ways of articulating pulse and rhythm as through the special sound that only period instruments can bring to this familiar score. Listeners who demand a weighty Ninth that broods with romantic ardor and mystery should look elsewhere, but Norrington's brilliantly characterized and superbly played interpre-

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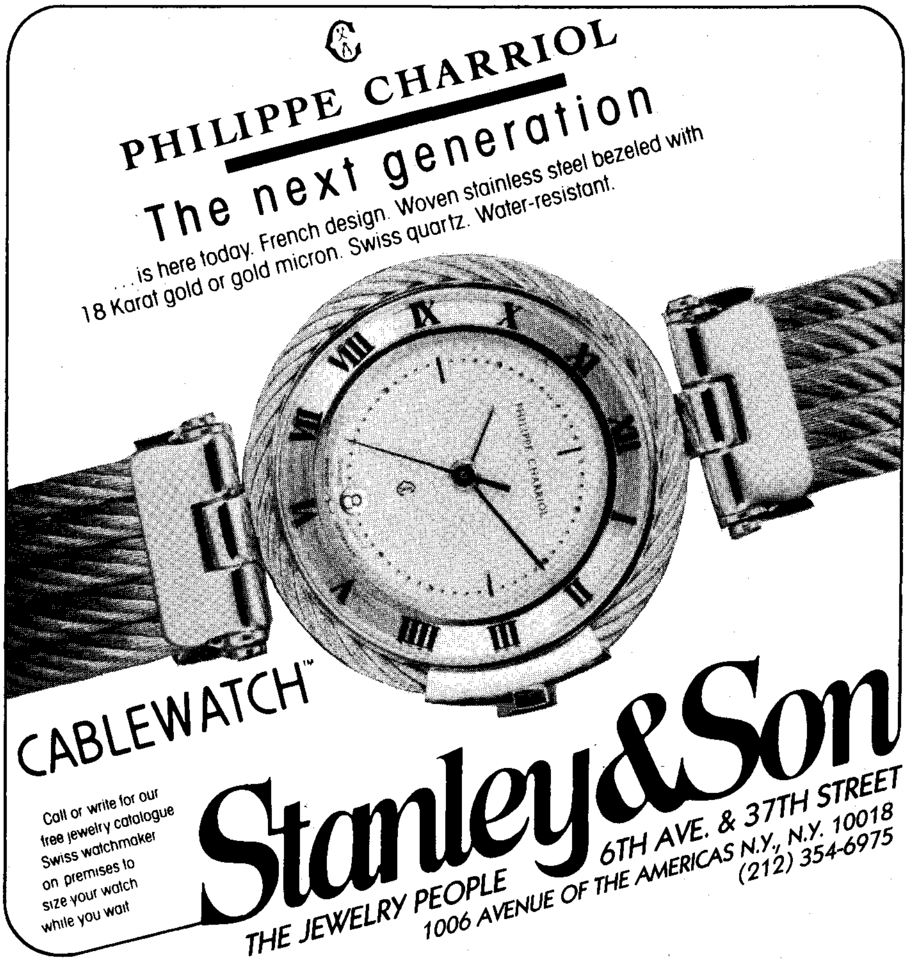

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tation is a stimulating challenge.

Horowitz Plays Mozart goes to the opposite extreme—music of the Classical period played on a modern instrument by a musician who, if not in fact a nineteenth-century Romantic, has always been a law unto himself. The latest unforeseen event in the pianist's Indian-summer career is this surprising all-Mozart foray: the Concerto in A, K. 488, with the La Scala Orchestra under Carlo Maria Giulini, and the Sonata in B flat, K. 333 (Deutsche Grammophon 423 287).

Come to think of it, perhaps the disc should not come as a surprise. Although he has never hesitated to revel in virtuosity, Horowitz always seemed to resent his reputation as a superficial musician who plays empty showpieces, and he has periodically insisted that the waters of his turbulent talent really do run deep. At one time, heavy doses of Scarlatti and Clementi and even Beethoven were offered up as proof; now it is Mozart. I continue to find the evidence hard to swallow, but there is a horrid fascination about this record as Horowitz sets the pace, hogs the microphone, bends the music to his will just short of recomposing it, and once again gives a star turn that is, in purely pianistic terms, sheer wizardry. Who knows? Mozart, no mean virtuoso himself, might have approved.

More **Maria Callas**? Just when it seemed as if every scrap had been released, along comes "The Unknown Recordings" (Angel CDC 49428): three arias from live concerts in 1957 and 1959 and six previously unissued items recorded for EMI between 1961 and 1969. The live material alone is worth the price of the disc. Wagner's *Liebestod*, Elisabeth's aria from Verdi's *Don Carlo*, and the final scene of Bellini's *Il Pirata* caught Callas at that precious moment when her vocal and interpretive powers came closest to making a perfect intersection—these are thrilling performances. The rest is perhaps for devoted collectors of Callasiana. For them, there will always be important lessons to learn from every note this potent vocal personality sang, no matter how flawed, and they are probably right.

Finally, a seasonal disc that is self-recommending: **An Old Met Christmas**, $9.98 (CD, $15.98); Metropolitan Opera Guild, 1865 Broadway, New York, New York 10023. If the nostalgic cover does not warm the spirits—the old house invitingly aglow in a snowfall—the contents surely will. "O Holy Night" sung by Enrico Caruso in 1916 and by Leontyne Price in 1968 frames a program that includes seventeen favorite carols from Lehmann, Martinelli, Schumann-Heink, McCormack, Ponselle, Crooks, Traubel, Anderson, Munsel, Gueden, Sullivan, Stevens, Farrell, Corelli, Peters, McCracken, and Kirsten—an all-star cast possible only on a record. ■

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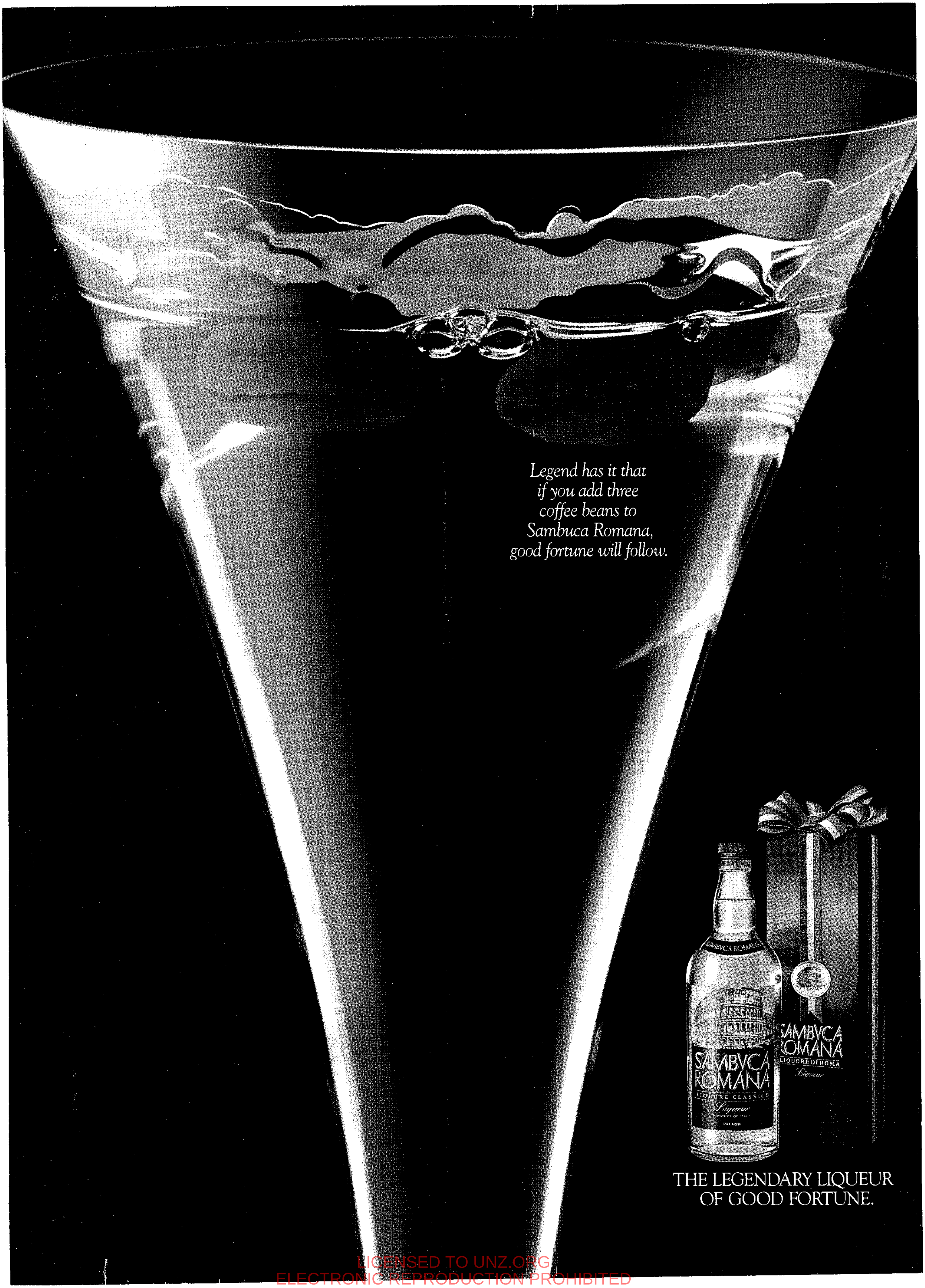
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SOLO FLIGHTS

"...The stage cramped the Moscow Ballet's dancing, the music was canned. Yet the honesty and vitality made a refreshing evening..."

LUSH AND POWERFUL: *Moscow Ballet's Lyubov Kunakova in* Paquita.

AMERICAN DANCE FANS CONTINUE TO reap the benefits of *glasnost.* Among the blessings to be acknowledged Thanksgiving weekend was the appearance of the **Moscow Ballet,** a modest ensemble with an ad hoc roster of soloists, at Trenton's War Memorial Auditorium, the final stop in a cross-country tour.

Led by Vyacheslav Gordeyev, a senior principal with the Bolshoi, the group offered bits and pieces from the classics (mostly Petipa—some of it unfamiliar), predictable items of Soviet kitsch, "Spring Waters" among them, and a sampling of Gordeyev's own creations. The shallow stage cramped the dancing, the music was canned, the costumes were strictly five-and-dime. Yet the honesty of the performance, its plastic and rhythmic vitality—where the choreography was banal as well as where it was peerless—made an evening in the company of these dancers a refreshing one.

The chief interest, of course, lay in the soloists, and among them in Gordeyev, who was not included in the Bolshoi's recent American tour. At 39, he is inevitably past his physical prime; the extraordinary elevation and energy he once possessed are dimmed, but what remains is authentic and unstrained. Still capable of a great deal, he has the wisdom not to overreach but to make his imprint on space with the gentle grace that gave his youthful dancing its particular charm. The purity of his execution gleams clearer than ever—each step looks like a statement on which he'd stake his soul.

The troupe has no rivals to Gordeyev, perhaps deliberately. The only other male dancer of note is the 23-year-old Vadim Pisarev, a hayseed-style virtuoso who brings off his feats with a grin that persuades you he's into this daredevil stuff for the sheer fun of it. Hurtling forward, he can graze his nose with his front leg, midair. If you want to see someone do this, he's the man to see. But, unlike the young Baryshnikov, with whom he has foolishly been compared, he can't always maintain classical precision of shape and beauty of line as he goes about his risky business. After one of his numbers, he was presented with an entirely appropriate bouquet of gaudy helium balloons. The laurel wreaths still belong to Gordeyev.

Gordeyev's most frequent partner, the young Svetlana Kuznetsova, is utterly unlike him, too. Petite, with a pert face and simian jaw, she aims to be a dazzler. With Gordeyev's support, she displays a powerful stretch through the thighs as well as pirouettes remarkable for their number and force; but she's less secure on her own, and even her best effects look machine-made. I'm afraid I found her a nasty piece of goods, but ballet-competition juries adore her.

Sharing ballerina status with Kuznetsova was Lyubov Kunakova, a lush, powerful dancer whom we got to know on the 1986 Kirov tour. Kunakova is mistress of the sculpted line; her magnificent poses—one leg raised in a high arc, arms like wings—could serve as emblems of the heroic Soviet style. She was at her grandest in the "Black Swan" pas de deux, where, to her full-bodied dancing, she added a characterization of glittering, seductive evil.

My own favorite among the women was Svetlana Smyrnova, a Sylphide who—wonder of wonders among the Soviets—manages to understand the Bournonville style. Smyrnova is a willowy dancer with a huge, soft jump that she echoes here with a delicate retard in the arms. Her dancing has just the right fugitive quality for the role, and her view of the Sylph as a temptress, however sweet, accords with the contemporary Danish view. She and her competent partner, Yevgeny Amosov, faithfully attempted to render every last little beat with which Bournonville adorned his steps—no slurring, no scamping, no faking.

This was the rule that governed the execution of the several Petipa items on the program, notably the grand pas from *Paquita.* Not every one of the five women responsible for the variations was able to give her assignment its full due, but each approached the challenge forthrightly, as if she agreed that the nineteenth-century master's crystalline designs have the ability to teach a classical dancer what she should and might be. These performers also seemed to understand that a set of Petipa variations is like a bouquet composed of different flowers, each with its unique shape, color, and perfume, and that the job of the performer is not to impose her own personality on the dance but to embody the one already there.

There is a lot to be said for a group that can entertain these ideas and at the same time deliver the circusy "Spring Waters" with unabashed enthusiasm. Surely they should be invited back.

ONE OF THE MARKS OF A GREAT DANCER is the ability to tackle a revered role and seize its essence on a first performance. Darci Kistler, the **New York City Ballet's** youngest ballerina, proved herself capable of this much at the precocious age of fifteen, performing Odette in Balanchine's version of *Swan Lake* in a School of American Ballet production. An equally telling sign of a major artist is the capacity to move from initial failure in a role to an interpretation that's luminous. Kistler has just accomplished this as the

Photograph by John F. Mahoney.

eponymous heroine of Balanchine's *La Sonnambula,* shown in repertory at the start of the City Ballet's current season.

When she first took on the role last spring, Kistler was not so much wrong as a cipher. As the white-gowned figure of wronged innocence trapped in a society of moneyed, sensual corruption, she was merely a blank; she stood for something she couldn't embody. Now, some five months later, she has evolved a reading of the part that rivals the power of the legendary Allegra Kent's in its poetic fantasy.

Pacing out restless, tiptoeing diagonals, her candle held before unseeing eyes, her pale, waist-length hair waving and wild, she looks like a haunted creature from a Brontë novel. Where most Sleepwalkers affect a cool remoteness to signify their purity, Kistler is febrile, turbulent, distraught as a child waking from a nightmare. One wants to rush to her aid, comfort her, rescue her. When she first senses the presence of the Poet, it's as a benevolent somebody who might help her.

At the same time, she makes us see how *she* appears to *him*—an apparition (typically Balanchinean) that is both mistress and muse. It's this constant registering of dual meaning that gives Kistler's performance its resonance. Again, while her bourrées have a desperate, self-propelled urgency, she seems to give herself up to the Poet's touch, literally taking her direction at his will, only to elude his containing arms.

The smallest decisions in her portrayal, whether instinctive or calculated, work as potent metaphors. For example, in her blind, drifting journeys, she gets so close to the Poet that, as he approaches her in wonder, she nearly singes him with the flame of her taper. The implication is that she's not just a victim but dangerous too—a prophecy fulfilled when the Poet is murdered because he has seen and desired her. Once the inevitable tragedy has struck, she, for all her vulnerability, becomes the commanding, comforting figure, leading the way as the Poet is borne aloft, taking the burden of his body in her arms, carrying him quietly home to the realm of imagination—the only place where innocence is safe.

In its two weeks of repertory before launching into a prolonged stretch of *The Nutcracker,* the City Ballet did a splendid job with Jerome Robbins's *Moves.* Created for Robbins's Ballets: U.S.A. in 1959, and subsequently performed by the Joffrey, it was subtitled "a ballet in silence about relationships." The "relationships" have disappeared in the City Ballet's production, from the dancing as well as the program note. Treated as if it were an abstract work, it has grown larger in scale, cooler in tone, and more ominous than ever. ▬

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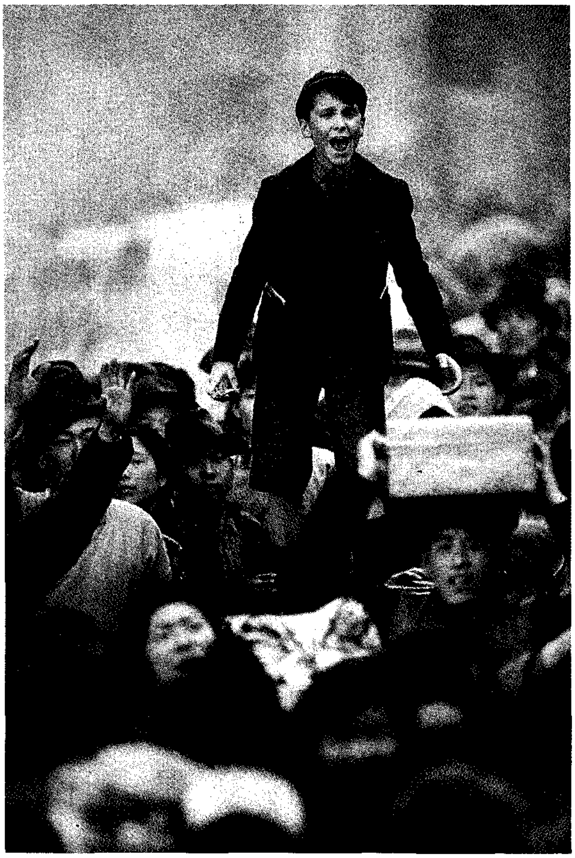
"...*Empire of the Sun* is Spielberg's most psychologically complex work. Oliver Stone's *Wall Street* is sensationally entertaining..."

JIM GRAHAM (CHRISTIAN BALE), THE eleven-year-old hero of Steven Spielberg's extraordinary **Empire of the Sun,** is a boy who lives a good part of his life in fantasy—easy enough to do when you're a member of Shanghai's upper-class British community in 1941 and are swept around town in a Packard, a silver swan on the hood arching its long neck.

Obsessed with airplanes, Jim dreams of flying, even of joining the Japanese air force; he admires the brutal, silent Japanese soldiers who have occupied the city for four years but have left the wealthy Europeans alone. Suddenly, though, after the attack on Pearl Harbor, they round up the Europeans, and Jim, separated from his parents and left homeless and nearly starving, has to learn to survive.

Though *Empire of the Sun* is Spielberg's most ambitious work, and his most complex psychologically, it grows out of his early films, which all felt like boys' dreams of adventure blown up to gigantic proportions. The movie is based on J. G. Ballard's 1984 novel (Tom Stoppard adapted it), a fictionalized account of the writer's own youth in Shanghai. Ballard's book is harsh, matter-of-fact, and modestly scaled; the Spielberg film is poetic, hallucinatory, and a bit overblown. There are almost too many brilliant, climactic moments; Spielberg hypes the emotions he wants to create rather than just letting them emerge from the marvelous story he's been given. He uses long, wailing choral passages on the soundtrack and too many colossally wide horizon shots. But what a prodigious visual imagination! *Empire of the Sun* is a great, overwrought movie that leaves one wordless and worn out.



THE SON ALSO RISES: *Christian Bale as* Empire's *young hero.*

Drawn to authority figures, to the ruthless and strong, the preoccupied boy winds up in the midst of the cruelest chaos, and at first, he can't sort things out, can't separate friends from enemies. His dreams don't die, exactly; instead, the reality he must conquer takes on a fantastic and sinister quality, and becomes nightmare. Despite huge crowd scenes and many, many characters, this immense movie stays close to what Jim is seeing and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely, ambiguously. The movie has a consistently visionary quality, achieved without Spielberg's past reliance on science fiction. Spielberg winds up making an epic sprung from a child's fear and need, an epic in a style of innocent expressionism.

Even in the early sequences, when the luxury of Jim's life is intact, we are stunned by the most violent juxtapositions. Dressed in whiteface and clown suits for a Christmas costume party, Jim and his mother and father make their way in the chauffeured Packard through Shanghai streets crowded with coolies, hungry peasants, children. A chicken carried by a passerby gets bashed accidentally against the car's side window, leaving a wash of dark blood. This premonitory touch cuts like a knife.

In this scene, as in every other, the Spielberg camera rises, falls, sweeps alongside moving cars and trucks, always propelling us into the action. The camera brings the abrupt violence of war into Jim's dreams. Looking for his parents, he returns to his beautiful house, and from outside sees through a front window what he takes to be his mother in a billowing white nightgown. Then he moves to the door and is greeted instead by an angry Japanese officer in a white kimono. What Jim has to learn is that vision may generate deceit as well as salvation.

Like *Hope and Glory,* John Boorman's film about his childhood during the blitz, *Empire of the Sun* suggests how war can liberate a boy's amoral sense of play. But this movie, unlike Boorman's charming, lightweight work, memorializes the terror as well as the larks of war, the low, furtive secret life as well as the games and idyllic joys. In the second half of *Empire,* Jim, living in a prison camp outside Shanghai, learns to barter, dissemble, and appease. He becomes a wily and courageous boy. All around him people are dying, especially the British, who may have standards but seem weak and hapless. He's drawn instead to the Americans in the camp, a ratty bunch but tough, and especially to Basie (John Malkovich), the ex-ship's steward who runs the black market. As Basie's protégé, he learns all the criminal arts of survival. But for Jim, Basie is finally an untrustworthy figure, a wrenchingly disappointing stand-in for his vanished parents.

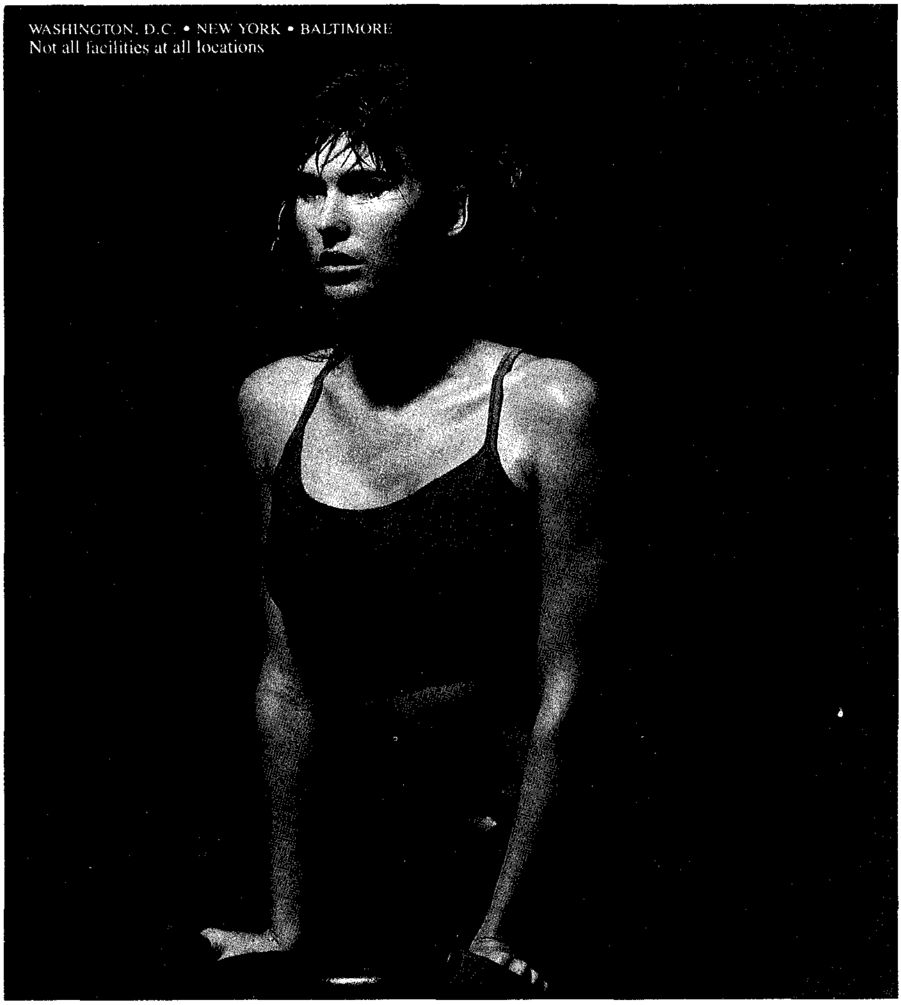
Jim's dreams are rewarded. To an amazing degree, the reality around him begins to conform to his obsessions. Still in thrall to the Japanese, who land and take off in their Zero fighters at a base right next to the camp, he worships the Kamikaze pilots and sings a passage of choral music from his old cathedral-school days in salute to them—a magical moment, when everything stops, a single song of death gripping Japanese and British alike. Finally, in 1945, after Jim has spent more than three years in the camp, American P-51 Mustang fighters, silvery and gleaming in the sun, come in rakishly low and strafe the runways of the Japanese air base. Shockingly close, the planes become darting streaks in a larger-than-life wide-screen movie playing in front of Jim's face. He can even see one of the pilots, who waves. It's Spielberg's most emotionally reverberant moment, and one of the rare movie scenes that can truly be called epiphanies. It puts the seal on Jim's boyhood, ending it forever.

OLIVER STONE'S **Wall Street** IS EXACTLY what I had hoped for—a sensationally entertaining melodrama about greed and corruption in New York, a movie that evokes the power of big money so strongly that you can savor it on your tongue like Stilton and port. Stone, the writer and director of *Salvador* and *Platoon*, again displays his ace sense of timing. Setting his story in 1985–86, he captures the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Shallow and fast, the picture may not be a work of art, but it's a great potboiler and the most enjoyable movie of the year.

Like the acrid 1957 New York classic *Sweet Smell of Success*, this melodrama turns into a funny, angry morality play. The older characters stand for Good or Evil; the younger ones define themselves by the choices they make and the influences they accept. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The writing is expansive and somewhat overexplicit, like late Chayefsky, though without the great blowhard's manic self-righteousness. Much of it made me laugh out loud.

Stone has concocted a fable, a sardonic fairy tale of the Reagan years, in which a brave hero enters a dark wood—and loses his way. Bud Fox (Charlie Sheen), a young man out of Queens and the NYU Business School, bright but not brilliant, works the phones at a big stockbroker's office. You know him: He's the fellow who interrupts your dinner with an eager pitch for the house municipal-bond fund. Ambition eats away at him. Though earning $50,000 a year in his mid-twenties, he's still debt-ridden and broke, and horribly depressed that he's nowhere near the kind of action he craves.

With more courage than sense, he bulls his way into the office of *Fortune* cover-boy Gordon Gekko (Michael Douglas), the hottest speculator and cor-



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> "...If there's a boring moment in the suave *Wall Street,* I didn't notice it..."

porate raider in New York. Gekko, who sounds alternately like a football coach, a field marshal, and a gangster, moves millions as he walks around the room. ("Lunch is for wimps," he tells someone on the telephone.) At first, he finds Bud's stock tips shopworn and worthless. But then Bud, desperate, blurts out a scrap of information he got from his father (Martin Sheen), the head machinist and union rep at a small airline company: An FAA ruling, soon to be announced, could push up the company's stock.

Suddenly, Gekko is interested in this boy with his off-the-rack suits. He authorizes Bud to buy the airline stock, which soon goes up. An alliance is struck—a provisional one. Gekko wants to see how serious Bud is about getting rich. Will he spy on Gekko's rivals, steal information? When Bud passes the test, the great man is amused and elated: The boy has *seen,* he has *understood,* and Gekko, now in full possession of the virtue of a young man who wants nothing in the world but to *be* Gordon Gekko, buys Bud an Italian suit, bequeaths him an old girlfriend, and sets up an account for him in the Cayman Islands. Wealth, power, and status descend on the young broker's shoulders. He is made—literally, too, in the backseat of a limo, by a hooker whom Gekko hires. In less than a year, he's living in an East Side co-op and sleeping with a fashionable young decorator (Daryl Hannah) who says her goal is "to produce a line of high-quality antiques at low cost."

Stone makes the many-towered city, photographed at sunrise and dusk, a setting comparable in romance to Woody Allen's magical urban landscape in *Manhattan.* But he takes a tougher view than Allen. The romance he's celebrating (satirically) is the romance of money and power. These men and women love beauty in a special way: Big success fills them with a swelling new appreciation of sunsets, art, and food, lovely things whose aesthetic worth they quickly calculate as investment properties. *Wall Street,* a gleeful send-up of the culture of money, rarely averts its rapt attention from the gross yet also mystical and delicate issue of dollar value—not just of stocks but of paintings, décor, and even personal relations. And when people talk, they seem to be imitating the juggernaut speed of the market itself, where time is cash. Breathlessly plotted, the picture rushes ahead nervously, jumping over potential dull spots as if they were gray filler in a company report. In every sense of the phrase, *Wall Street* is bottom-line entertainment. If there's a boring moment in the movie, I didn't notice it.

Charlie Sheen, with his seriously molded brow and chin and his earnest manner, can say callow, dumb things yet still suggest that there's something going on inside his head worth caring about. However tinny his words, he has some gravity. His Bud Fox is a fool who loses his soul all too easily, but the puzzled desperation Sheen gives to Bud's ambition is touching and familiar. In him, we can see ourselves at our most hapless and naïvely overeager moments. When Gekko praises Bud and tells him he's going to make him rich, Bud's ears burn red with pleasure. He knows that Gekko's siren song means trouble (he's not stupid), but he's so thrilled to be allowed to listen to the genius of finance that he can't resist. After all, what if Gekko thought he was slow, that he simply didn't get it? How horrible! Stone understands the dynamics of influence and discipleship very well. The psychology of the seduction is appallingly convincing.

Gordon Gekko is a reptile—a corrupter and a user—but encountered in Michael Douglas's burnished, charismatic performance, he's very hard to hate. In the past, I've felt that Douglas was holding back, that perhaps he didn't really like himself onscreen. He's certainly never acted with this kind of gusto and power before. The smile has grown larger, the tones of contempt more incisive. He makes Gekko theatrically vicious, a happy boaster who loves shocking people with his ruthless pursuit of profits. You have to accept this man on his own terms, as a bastard, because he's too proud of himself to pretend that he's anything else.

Gekko, the soul of contemporary finance, expresses the profoundest contempt for people who labor; he intimates that making money through mere stock manipulation is a form of exquisite larceny, a great joke on the working world that he and a few chosen others are qualified to enjoy. Playing by the rules, in his view, is a refuge of the timid, whereas fraud is a challenge for grown-ups. Though judging Gekko's destructive cynicism very harshly, Oliver Stone never falls into the dull error of minimizing or ridiculing the lure of money. He gives the devil his due. Nor does he pretend that proper conduct is always that easy. Virtue may be its own reward, but in a bull market, virtue can look like paltry takings indeed. *Wall Street,* which is aware of this, is the opposite of sanctimonious. At the end, the movie takes a stern but realistic line on the ethical questions it raises. It's a suave, knowing picture about suave people, and it earns the right to preach to us. ■

Art/Kay Larson

PRETTY PAGES

> "...The indispensable art book of this holiday season is *Paintings in the Louvre,* one of the finest publishing values ever..."

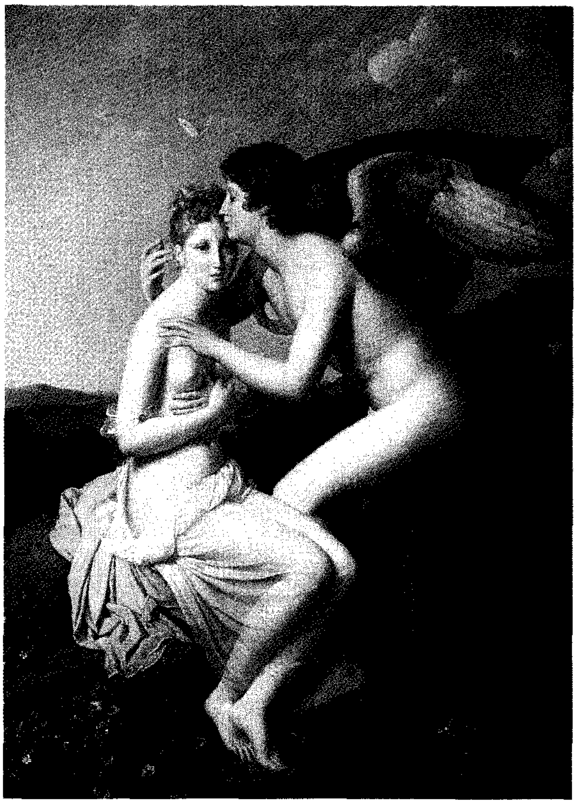
TO BURROW DOWN INTO A PILE OF BOOKS and flee (temporarily) the holiday tide of shoppers is my wish for the next dark month. Fortunately, the winter publishing lists are especially thick with good, solid escapism, some of it rather substantial stuff.

The absolutely indispensable art book in this season of feasts, **Paintings in the Louvre** is a momentous 600-plus pages scanning the history of Western art, from Cimabue to Delacroix and Meissonier, in images that are mileposts for Western culture. The occasion: The newly scrubbed and refurbished museum is expanding into the last remaining hallways of its building, part of the grand plan that also includes I. M. Pei's cryptic glass entrance pyramid. The new Louvre is due to open late next year, and this book is an unofficial homage.

The Louvre is not just one of the two or three greatest public museums in the world; it is the one that spurred the development of museums throughout Europe. The palace of the French kings became a royal picture gallery after Louis XIV moved his court to Versailles. When the monarchy fell, the Jacobins turned the building into a public museum—a shocking idea at the time—by a decree of July 27, 1793. The Reign of Terror filled the Louvre with the royal collection, confiscations from churches, the remnants of fleeing aristocrats' estates, and works by discredited academicians. To this treasure Napoleon added the spoils of European capitals. Even after 1815, when half the looted Italian paintings were returned, enough remained to form the core of the Renaissance galleries.

The 800-odd paintings in this beautiful book include the perennials of Art History 101: *The Oath of the Horatii,* by Jacques-Louis David; the Mona Lisa; *Amor and Psyche,* by Baron François Gérard; *Concert Champêtre,* by Titian. There are also a few shy violets, not usually on public view, which presumably will show up in the new Louvre. One of the book's best features is the comfortable anecdotal meandering of Sir Lawrence Gowing, who tells his favorite stories like a doting grandfather: that Matisse, for instance, saw Ingres's *La Grande Odalisque* in 1906 and decided he liked the arabesque.

The paintings themselves are simply unsurpassable. They accumulate, page after page, into a magnificent testimony to the spiritual evolution of the human eye and mind—and one of the finest publishing values I have ever seen. (Stewart, Tabori & Chang; 688 pages; $75 through December 31; $85 thereafter.)



SOFT TOUCH: *Baron François Gérard's* Amor and Psyche.

IN **Post-Modernism: The New Classicism in Art and Architecture,** Charles Jencks, the architect-writer who popularized the term, returns to familiar ground for an attempt at a synthesis. He tries heroically to fit the sloppy edges of this very ragged movement into precise holes. He argues that postmodernism acknowledges its debt to modernism but transcends the machine aesthetic by returning twentieth-century culture to its foundations in classical (humanist) Greece.

Well, yes and no. Jencks is an architecture critic, and his arguments (like the term "postmodernism" itself) make much more sense in terms of buildings, which can absorb classical frills without changing their fundamental late-industrial character. In painting and sculpture, Jencks admits that he is on shaky ground—but excuses do not exempt him. He has come up with five questionable categories, from "metaphysical classicism" to "classical sensibility." They serve as convenient dustbins into which he sweeps the loose ends—from Alfred Leslie–style realism to the endgame mannerism of Gérard Garouste—that plague the neat-minded art writers of the eighties.

The value of this book, however, lies not in its conclusions but in its determination to arrive somewhere. *Post-Modernism* is an important marker in the ongoing argument about late-modern culture. Jencks rounds up work that won't fit into the streamlined purview of the Museum of Modern Art, and asks, "Why does it exist?" The very messiness of the answer is symptomatic of how difficult it is to introduce humanism by force of will into an art that mirrors a dehumanized society. (Rizzoli; 360 pages; $60.)

THAT GENIE OF TOURISTS, THE POlaroid camera, has proved itself, in the hands of artists and photographers, to be as versatile an instrument as anybody could wish. **Legacy of Light**—which assembles 205 superb photographs from three decades by 58 very different individuals—touches on most of the developments that have made the last few years so explosively and confusingly rich. The range includes classical portraiture, landscapes, and the most deliberately arcane manipulations of instant-replay technology. The book honors the inventiveness of the visual arts in America and suggests where to look for genuine humanism these days—in the art form that is probably best suited

Photograph: Scala/Art Resource, New York.

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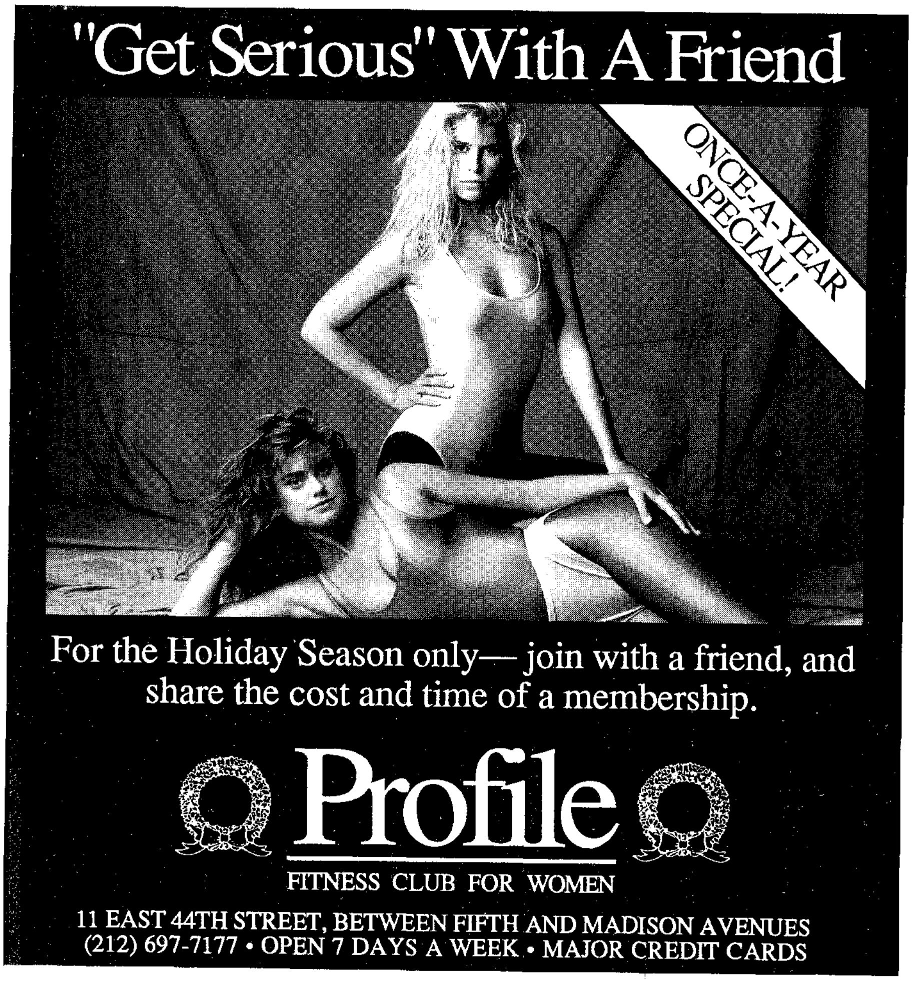
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for it. (Alfred A. Knopf; 255 pages; $50.)

COBBLED TOGETHER OUT OF UNPEELED tree trunks, bent sticks, and birchbark veneer, the homemade furniture that once lent such character to Adirondack summer camps is yet another example of the amazing visual ingenuity of ordinary Americans. In **Adirondack Furniture and the Rustic Tradition,** Craig Gilborn, director of the Adirondack Museum, brings considerable knowledge and evident dedication to his description of beds, chairs, highboys, and settees that compare to the Shaker style as Gaudí to Giotto. Anti-architectural and rough, put together by Adirondack guides in the cold months, this native baroque was meant to be cheap, built out of the stuff of subsistence life, and symbolic of the wilderness. It is of interest not just as design but as indomitable Americana. (Harry N. Abrams; 352 pages; $60.)

ONE OF THE GREATEST EXPERIMENTS IN American arts education began in North Carolina on August 19, 1933. By the time it closed, in 1957, Black Mountain College had trained a famous generation: Robert Rauschenberg, Willem and Elaine de Kooning, John Cage, Dorothea Rockburne, Eric Bentley, Robert Motherwell, Robert Creeley, Joel Oppenheimer, Paul Taylor, Peter Voulkos, and Alfred Kazin, to mention just a few. For **The Arts at Black Mountain College,** art historian Mary Emma Harris spent seventeen years interviewing alumni and documenting the utopian teaching, the gossip, and the texture of life in this handwrought community. It's unlikely that another book could add a shred of data to this account. (MIT Press; 315 pages; $50.)

IN THE SPRING OF 1986, THE ORGANIZERS of an exhibition commemorating the polar explorer Roald Amundsen asked his heir, Mrs. Alda Amundsen, if she had any documents. Opening an old packing case, she discovered the only remaining set of her forebear's glass lantern slides. In **The Amundsen Photographs,** these fragile, fading pictures open a window onto the intense poignancy of turn-of-the-century exploration. During the race to the South Pole, Amundsen's rival, Captain Robert F. Scott, refused to use dogs or to "go native"; his entire expedition perished. Amundsen, in caribou clothing, driving Eskimo dogs, and with knowledge picked up in the Arctic, succeeded where imperialist stubbornness failed. These amateurish photographs (Amundsen never hired professional photographers) are almost unbearably intimate; they unabashedly acknowledge the cold, the suffering, and the awesome price of this antique heroism. (The Atlantic Monthly Press; 199 pages; $35.) ■

Television/John Leonard

ALL ABOUT EVIL

> "...Joan Hickson's Miss Marple is everything a Marple ought to be. She believes in evil, and pursues it in sensible shoes..."

WHY DO YOU SUPPOSE THAT WHEN AGAtha Christie's murder mysteries are tarted up for the tube, commercial television almost always opts for Hercule Poirot (see Peter Ustinov embarrassing himself on CBS), whereas public television much prefers Miss Marple (see *Mystery!* on PBS)? What makes Burbank think the Belgian blowhard will sell more widgets than the English spinster? That a mustache is mightier, in the marketplace, than a knitting needle?

Maybe the networks are smarter than they look. Poirot, especially when played by Ustinov, is so user-friendly he's practically laughable. Miss Marple is a lot more threatening. Miss Marple—except when she's played by Helen Hayes, who did her cute—is scary.

WOMAN OF MYSTERY: *Joan Hickson as Agatha Christie's sleuth.*

Joan Hickson isn't cute. She is unforgiving. She assigns blame. In her book, we are personally accountable. The return to Channel 13 of **Agatha Christie's Miss Marple** (Saturdays, December 12 through January 30; 9 to 10 P.M.; PBS), with three new BBC dramatizations of *Nemesis, Sleeping Murder,* and *At Bertram's Hotel,* plus a rerun of *A Pocketful of Rye,* is worth a couple of Sursum Cordas and a *tant mieux.* But the return of octogenarian Hickson *as* Miss Marple deserves a Te Deum.

She is everything a Marple ought to be: ironic (instead of romantic); polite (but also acerbic); skeptical (but also stubborn); genteel (although not gentry); respectable (and bloodthirsty). She has never simpered, nor shall she smirk. Nothing escapes her eyes and her needles. She is amazingly worldly in spite of all those years in the little village of St. Mary Mead—unshockable and unfazed and undismayed, imperturbable *and* implacable *and* impatient. On the subjects of God and the hereafter, she has nothing to say. She does, however, believe in evil: It has always been, it will continue to be, and she pursues it in sensible shoes.

No wonder a millionaire reaches from beyond his grave to send her, in *Nemesis,* on a tour of England's stately homes, where she finds out who killed the saintly young woman his devilish son had intended to marry; or that the couple from New Zealand in *Sleeping Murder* should seek her help in exorcising the ghost that haunts their recently purchased Victorian villa in Devon; or that Scotland Yard will need her to figure out who murdered the doorman, robbed the train, and mugged the forgetful Church of England minister in *At Bertram's Hotel.*

Of these three new two-hour mini-series, the last is best, for the time-warp hotel itself and for Joan Greenwood in a get-down performance as Miss Marple's old friend Lady Selma Hazy. But each is well furnished, like a dream of green England gone sinister, with period cars, food, and people (most of them played as usual by actors we've never heard of before and will certainly hear more from soon). Hickson herself is the best dream, as she tries to domesticate this evil. We require her every bit as much as the Yard does. Our modern world is random—probability theory and uncertainty principle and pure, terrifying chance. In other words, it's not our fault. Hickson's Miss Marple is pre-modern. There is, she insists, a rational explanation. In the end, it may not be pretty, but it all makes sense. And *we* did it.

I'D LIKE TO BELIEVE EVERY WORD OF **The Father Clements Story** (Sunday, December 13; 9 to 11 P.M.; NBC). There really is a Father George Clements, a black Roman Catholic priest in Chicago who adopted a tough ghetto kid against the wishes of his Irish-American cardinal, although the pope eventually approved. And Louis Gossett Jr., as Father Clements, is both tough and nervous enough to keep us rooting for him; and Carroll O'Connor will remind you of any number of Big City prelates about whom we're entitled to feel ambivalent; and Malcolm-Jamal Warner does a serviceable job as the not-quite-hoodlet, cast against his goody-goody *Cosby* type. There's a nice gritty feel to the camerawork, and some effective manipulation of menace on mean streets by director Ed Sherin.

It's just that everybody means so well, there's a tendency to nod approvingly without really thinking about what it is we think we approve. Ought priests to be in the business of adopting teenagers? Will they have time to be both kinds of father? Is a parish house a home? Why this kid and not another, according to whose standard? Can you ordain such love? Isn't a kind of tokenism proposed

Photograph by Donal Holway.

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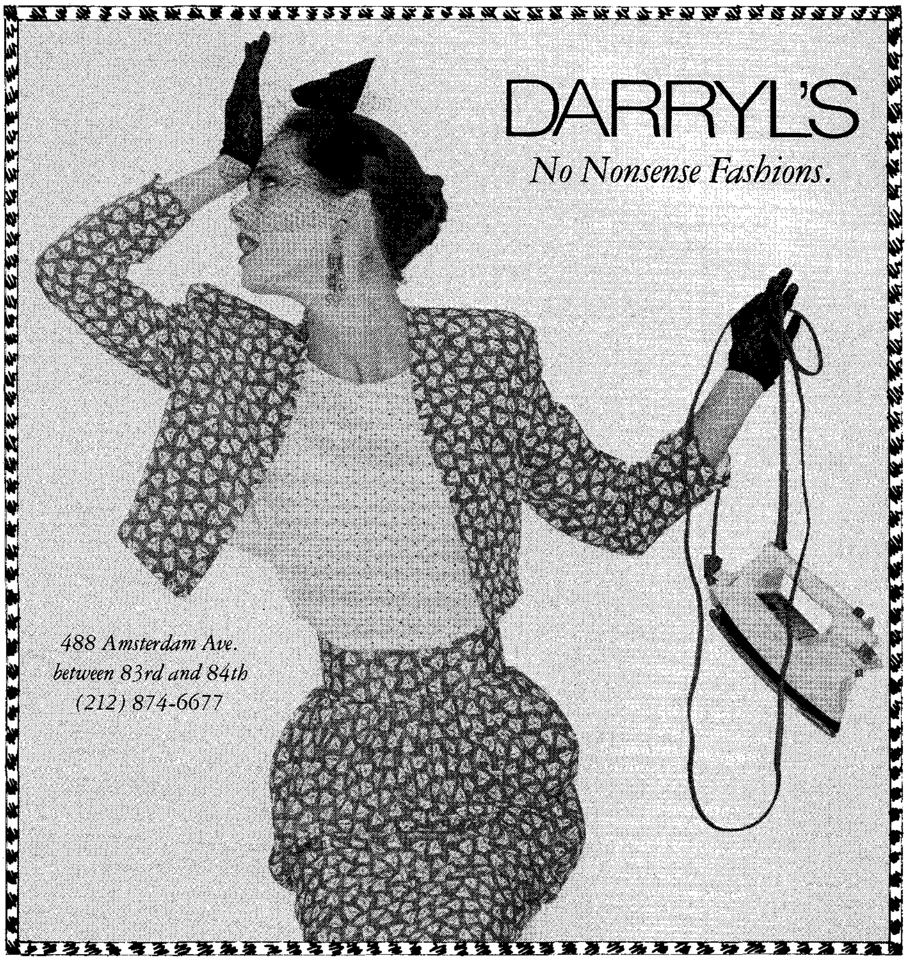

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that papers over huge holes in social policy and social services? Have parishioners as well as priests been inspired to do anything similar? How's "Joey" working out these days, after all that publicity in the newspapers, and now this TV movie? If *The Father Clements Story* makes us feel guilty enough to do something on our own about the fatherless and the homeless and the jobless, then it's worth its rather heavy weight in moralizing. If, on the other hand, we are merely thrilled by somebody else's selfless behavior—as if our being thrilled were just as good as doing it ourselves, and a sufficient substitute, a kind of proxy vote for the goodness in the heart of man—then it's a pacifier. Being a father with a little *f* is a lot more complicated, and a lot less selfless, than what we hear so glibly here.

THE NEW *Masterpiece Theatre* ENTRY, **Sorrell and Son** (Sundays, December 13 to January 10; 9 to 10 P.M.; PBS), is more proof, if anybody needed it, that third-rate novels can be improved by television. Like John Galsworthy only more so, Warwick Deeping is almost unreadable today, but in his time and in the same England, he published some 60 novels. *Sorrell* (1925) is less an old war-horse than a dead diplodocus from the late Jurassic period of sentimental fiction. Like *The Forsyte Saga* only less so, it is whipped into lumbering life by Richard Pasco as the decorated World War I veteran who dedicates his life to seeing his son through a Cambridge first, even if he has to work as a hotel porter to do so, and Peter Chelsom as the equally devoted son who seems to end up loving his father more than his wife, a novelist and a Very New Woman, wonderfully impersonated by Sarah Neville. You will enjoy this five-part exercise in the filial pieties—I commend it to Louis Gossett Jr.—even if you wonder whether somewhere there's some third-rate fiction by an English*woman* deserving of a similar face-lift: equal-opportunity mediocrity.

The Bronx Zoo (WEDNESDAY, DECEMBER 9; 10 to 11 P.M.; NBC) returns briefly, then goes away again until it may or may not come back in January, after which it would be on every week until they gave up on it again. In this earnest episode, Ed Asner is shot by a black student who might otherwise have gone to Princeton on a scholarship. (Are you perhaps reminded of the Edmund Perry case, or the Michael Jackson video?) Everybody thinks about racism, and there's also a surprising amount of sex, and Asner discovers in himself a humanizing vulnerability. We've seen it before—and better, on *Cagney & Lacey* and *Hill Street Blues*—but it won't hurt us to see it again, instead of *J. J. Starbuck*, *Buck James*, and *Jake and the Fat Man*, which continue to mystify. ■

Wine/Alexis Bespaloff

IN WITH THE NEW

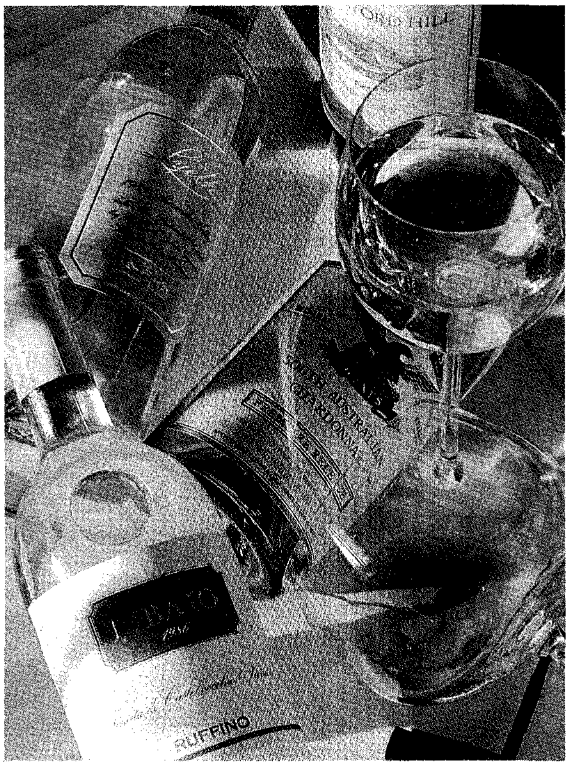
"...A selection of new releases, wines previously unavailable here, and a few that are making their first appearance anywhere..."

HENNY YOUNGMAN HAS A GAG ABOUT going into an antiques store and asking, "What's new?" If he asked that question in a liquor store, the simplest response might be to point to the most recent vintage of any given wine, whether 1987 Beaujolais Nouveau or 1980 Dom Pérignon. But in addition to the latest releases from established firms, there are several wines available in New York for the first time, as well as a few labels that are making their first appearance anywhere. Here is a selection of such wines, whose diversity may tempt you to seek them out.

The lackluster style of so many white wines from central Italy can be attributed to the ubiquitous Trebbiano grape, which produces wines that are, for the most part, dull and neutral. It's no wonder, then, that a number of innovative Tuscan producers have been experimenting with such varieties as Chardonnay, Pinot Bianco, and Sauvignon Blanc. An excellent example of this new breed is the 1986 Libaio ($8.49), made by Ruffino mainly from Chardonnay, plus a small proportion of Sauvignon Blanc. The wine's light, crisp taste reflects both the grapes used and vinification techniques that emphasize freshness and delicacy.

Another such wine is the 1986 Pomino ($7.49), from Frescobaldi, made primarily from Pinot Bianco and Chardonnay cultivated in a district about twenty miles east of Florence. Here, too, the emphasis is on fruit and liveliness. The firm of Antinori, which created the unusual red Tignanello, has also produced a delightful new white at its Castello della Sala estate in the Orvieto district. By adding Pinot Bianco and Sauvignon Blanc to Orvieto's traditional Procanico and Grechetto grapes, Antinori has produced a light, stylish wine labeled simply Castello della Sala; the 1986 ($10.49) is excellent.

Sauvignon Blanc contributes aroma and lively acidity when blended with other grapes; on its own, the grape's grassy, herbaceous taste comes through more clearly. Wine-makers around the world prize this variety for its distinctive flavor while seeking ways to reduce its intensity, which can make the wine too aggressive to enjoy. Recently, the kind of ham-and-eggs association of Napa with Cabernet and Rheingau with Riesling has reached below the equator, and the latest pairing seems to be New Zealand and Sauvignon Blanc. An attractive example of this new matchup of grape and climate is Hunter's 1986 Sauvignon Blanc ($8.49), a crisp, well-balanced wine with just enough grassiness to give it individuality.



FRESH FACES: *Appealing newcomers from far and wide.*

Australia is also gaining a reputation for Sauvignon Blanc—the light, fresh 1987 Fumé Blanc of Penfolds ($5.99) shows why. Yet another good value from the Southern Hemisphere is the 1987 Sauvignon Blanc of Miguel Torres ($4.49), an attractive Chilean wine from vineyards along the foothills of the Andes.

The best-known Sauvignon Blanc wines from France are Sancerre and Pouilly-Fumé; a less familiar wine with the same character comes from the village of Ménetou-Salon, about 25 miles southwest of Sancerre. A light, charming example that is bound to intrigue your dinner guests is the 1986 of Jean-Max Roger ($8.99).

California now produces a tremendous number of Sauvignon Blancs: A pair of current releases that successfully represent the two basic styles are the clean, grassy, lively 1986 of Joseph Phelps ($9.50) and the richer, fuller-textured 1985 Carmenet ($9.99). A very different style of wine, rather unusual for California, is the 1985 Lyeth ($10.69), from Sonoma's Alexander Valley. Although made primarily from Sauvignon Blanc, with smaller amounts of Sémillon and Muscadelle, the wine—which bears no varietal designation on its label—gives an overall impression of richness, complexity, and subtlety, with hints of honey.

It's difficult to choose from among the hundreds of new California Chardonnays that appear every year, but an impressive newcomer is the first bottling of Ferrari-Carano; the 1985 ($15.75), from the Alexander Valley, is a particularly rich and opulent wine, with lots of ripe fruit flavors. The Chardonnays of Sonoma-Cutrer have been characterized by a relatively lean style marked by a combination of lively acidity and just enough oak to enhance the wine's natural fruit. The 1985 Russian River Ranches bottling ($13.75) is no exception and is already in short supply.

With dozens of Australian Chardonnays already on the market, do we need two more? As it turns out, two of Australia's most famous producers have just begun to ship their wines over here. Wolf Blass, a German based in the Barossa Valley, and Len Evans, a Welshman whose wines come from the Hunter Valley, both offer 1986 Chardonnays. The Wolf Blass is $10.49, the Len Evans $8.45, and both display the easy, drinkable style that makes Australian wines so appealing.

PORTUGAL, ONCE ASSOCIATED ONLY with port and inexpensive rosés, is becoming known for its red table wines as well. Most of them are sturdy but rustic wines that are fair value when priced at

Photograph by Rita Maas.

$4 or $5; a good, widely available example is the 1983 Periquita ($4.99). There are a number of Portuguese reds that merit more attention, however, among them the Cabernet Sauvignon-based Quinta da Bacalhôa, produced near Lisbon; the balanced and stylish 1984 ($6) is an excellent value. While the vineyards along the Douro River, in northern Portugal, are best known for port, only half the crop is transformed into that sweet, fortified wine; the rest is marketed as table wine. A few firms make the effort to produce fine red wines in that warm climate, among them Ferreirinha, whose 1980 Reserva Especial ($8) is very good. Even more impressive is the Quinta do Côtto Grande Escolha ($15), a rich red that balances tannin, fruit, and an attractive fresh taste.

Based on a limited sampling, the 1987 Beaujolais Nouveaux seem a bit light. One alternative, from the Napa Valley, is the 1987 Gamay Beaujolais of Charles F. Shaw ($6.99), which displays an enticing red-purple color, lots of fruit, and enough body to make it more than a simple red. Another alternative is Dolcetto d'Alba, from Italy's Piedmont region. The 1986 versions of this ripe, appealing red lack the easy charm of good Beaujolais but display a concentration of youthful fruit. Good examples include Monfalletto of Cordero di Montezemolo ($9.59), Palladino ($5.99), Pio Cesare ($11), and Marchesi di Gresy ($8.25).

If Dolcetto can be considered a more flavorful alternative to Beaujolais, Merlot might be described as a more supple and accessible version of Cabernet Sauvignon. The two varieties have long been cultivated together in Bordeaux, and plantings in California have increased dramatically in the past fifteen years. Merlot was originally introduced to California as a blending grape to soften the youthful astringency of Cabernet. Winemakers soon realized that a wine made up primarily of Merlot, like those of the Pomerol district of Bordeaux, had an easy appeal and a broader, more generous taste that made it more enjoyable when young than Cabernet. Although most wineries continue to add a proportion of Merlot to wines marketed as Cabernet Sauvignon, an increasing number of producers now market Merlot as a varietal wine (usually blending in some Cabernet to give the wine structure).

Some of the most interesting new releases of Merlot, listed from the lightest and supplest to the most tannic and firm, include the easy 1983 Parducci ($8.99), the spicy, evolved 1983 Rutherford Hill ($10.99), the ripe, lush 1985 Clos du Bois ($11.99), the firmer 1983 Inglenook Reserve ($10.49), the richer and more structured 1985 Vichon ($15, in limited distribution), and the rather closed, slow-maturing 1984 Sterling ($13.49). ▬

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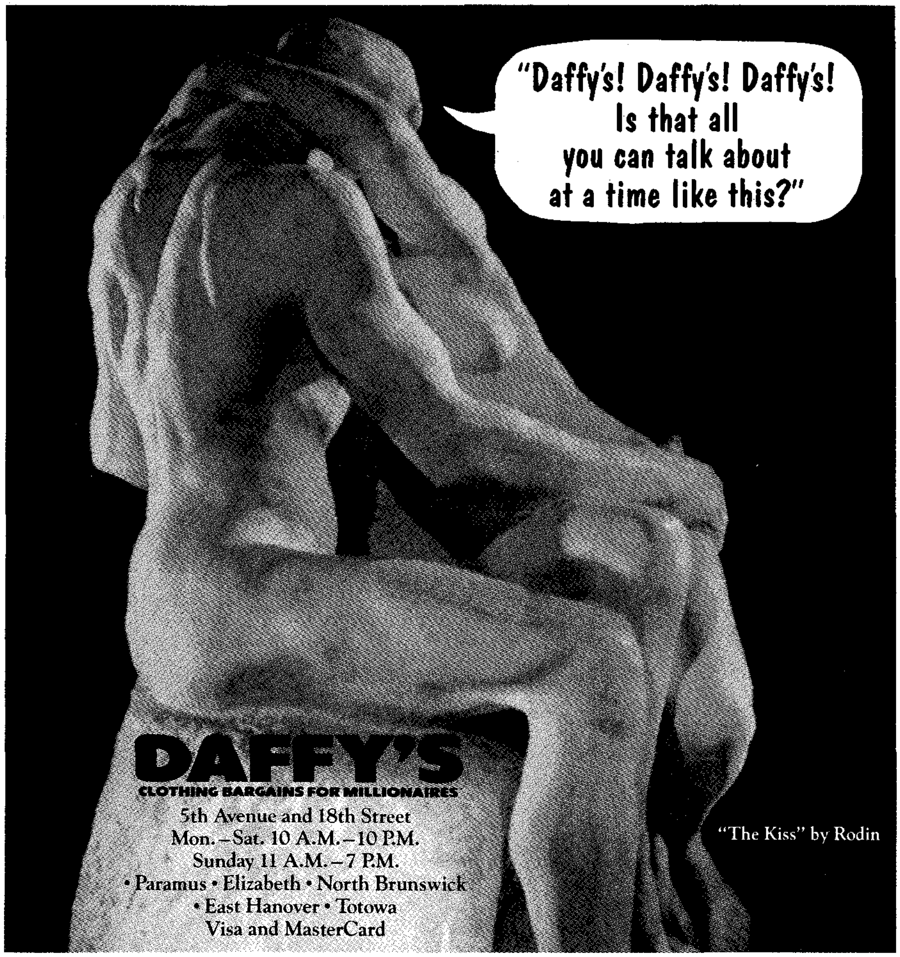

"Daffy's! Daffy's! Daffy's! Is that all you can talk about at a time like this?"

DAFFY'S
CLOTHING BARGAINS FOR MILLIONAIRES
5th Avenue and 18th Street
Mon.–Sat. 10 A.M.–10 P.M.
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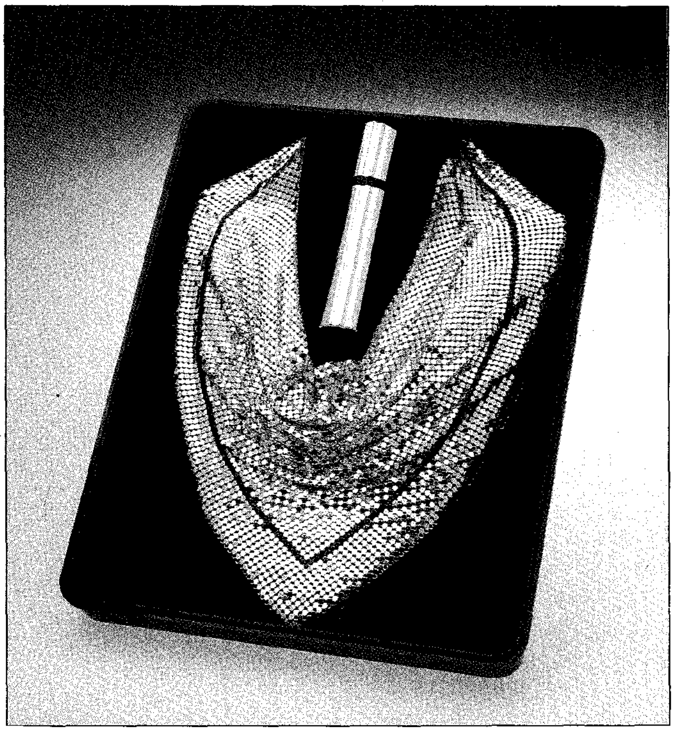
"The Kiss" by Rodin

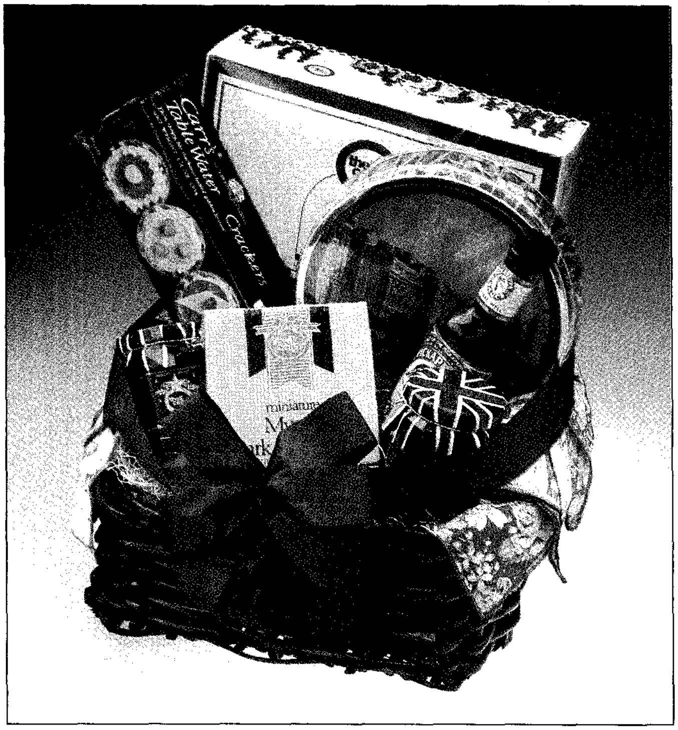
NEW YORK MAGAZINE'S ADVERTISER'S

GUIDE

SPECIAL ADVERTISING SECTION

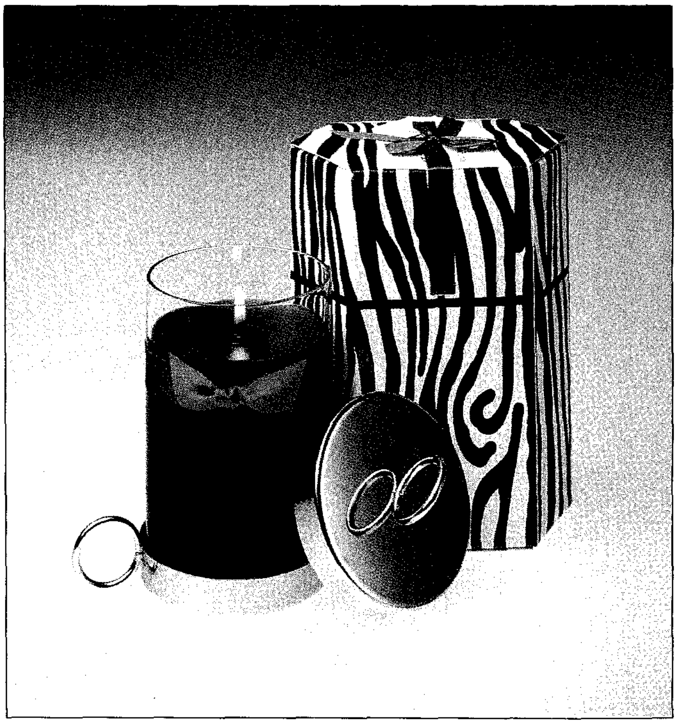


Le Collier Magique. A slinky, gold-mesh collar to drape the neckline glamorously... or twist-up to form a seductive choker. Plus, Le Spray Magique: a one-third fluid ounce, refillable, Magie Noire Parfum Purse Spray, cast in fluted-gold metal. $60.00. Available at all fine department stores.



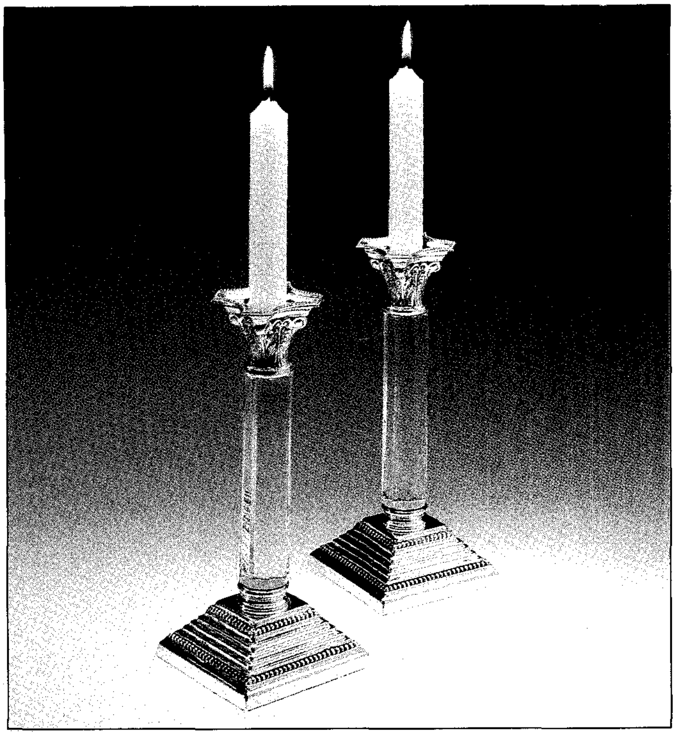
A-tisket, a-tasket, Macy's own gourmet "Greenwich" Gift Basket. The perfect choice for holiday giving and corporate gifts. Worcestershire sauce, mild mustard, strawberry preserves, liquor cake, English toffee candy, Carr's cracker English biscuits, $70. From our gift basket assortment. The Marketplace, Herald Square.

Reminiscent of the classic thirties — MIRABELLI. Stunning, handcrafted timepieces. Swiss quartz. Silver-plated collection. Also available in 18K gold plate. With bracelets and genuine crocodile straps. Prices from $220 – $330. His and hers: WORKS GALLERY, 1250 Madison Avenue, 212-996-0300.



Rigaud candles, potpourri, and room sprays scent the world's most beautiful homes — from a compound in Hyannis Port to a cozy mansion in Beverly Hills. Perfect to give in any season. Available at Saks Fifth Avenue in six fragrances — cypress, spice, sandalwood, lavender, rose, and wildflower.

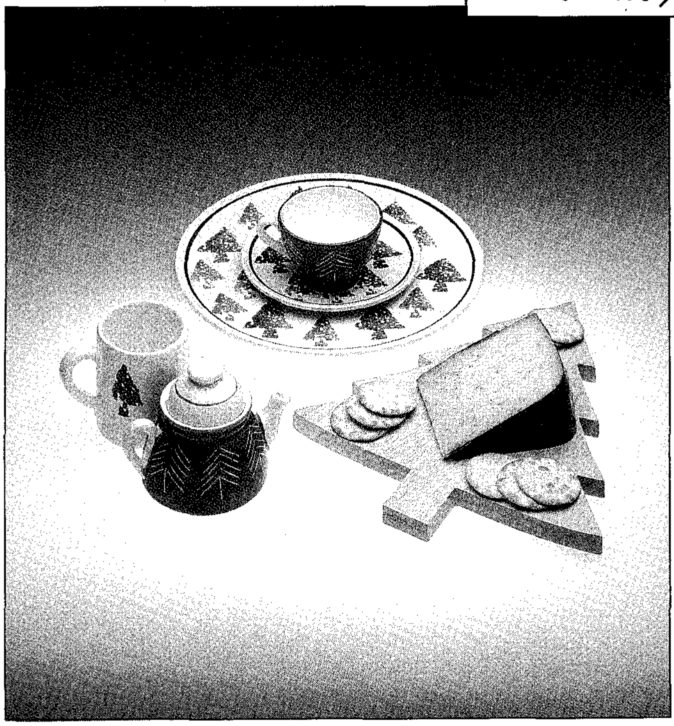
PHOTOGRAPHY BY LARRY BERCOW



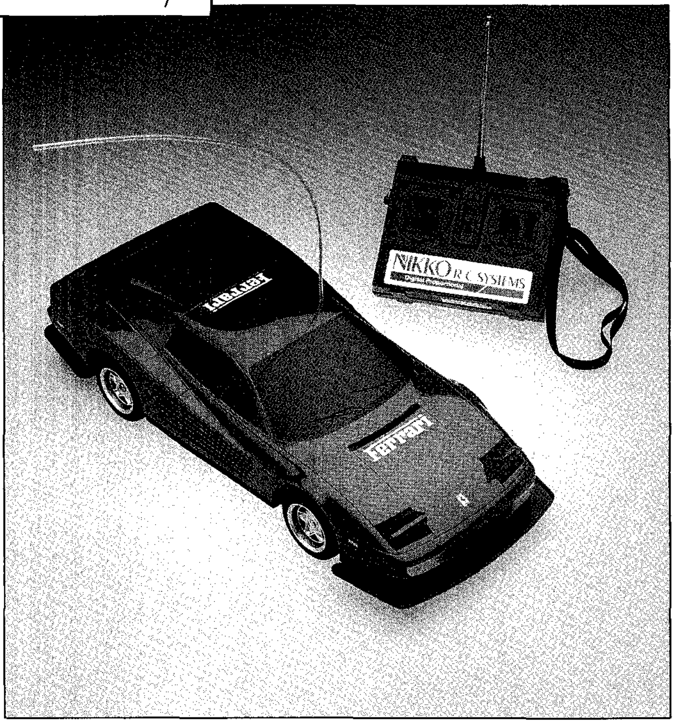
For Roman nights . . . and romantic settings. The warm, holiday glow of lead crystal candlesticks. Mouth blown, hand cut with silver plated scrolled pedestal and capital, $250 pair. From a collection of unique table accents. Glassware, Eighth Floor, Herald Square.

Give her a gift with all the trimmings — mink! Opera length, 100 percent cashmere gloves with a touch more elegance. In black or winter white. One size. Made expressly for Macy's, $80. Woman's Gloves, Main Floor, Herald Square.

Christmas is... macy's



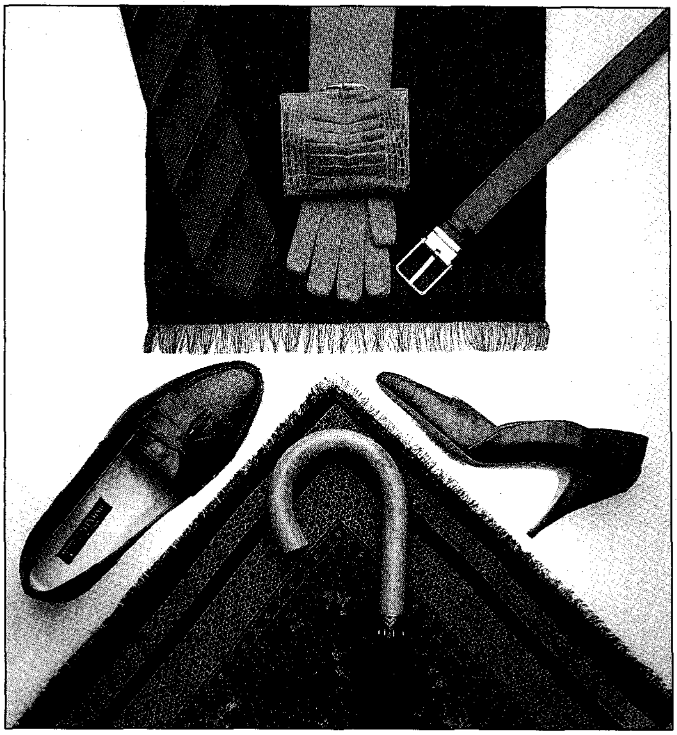
Drink and be merry. Gifts that say it's Christmas — ceramic teapot and mug, $25 set; hand-painted platter, $40; dessert plates, set of four, $40; matching mug, $10 each; festive wood cheese board, $10. Gift Housewares, The Cellar, Herald Square.



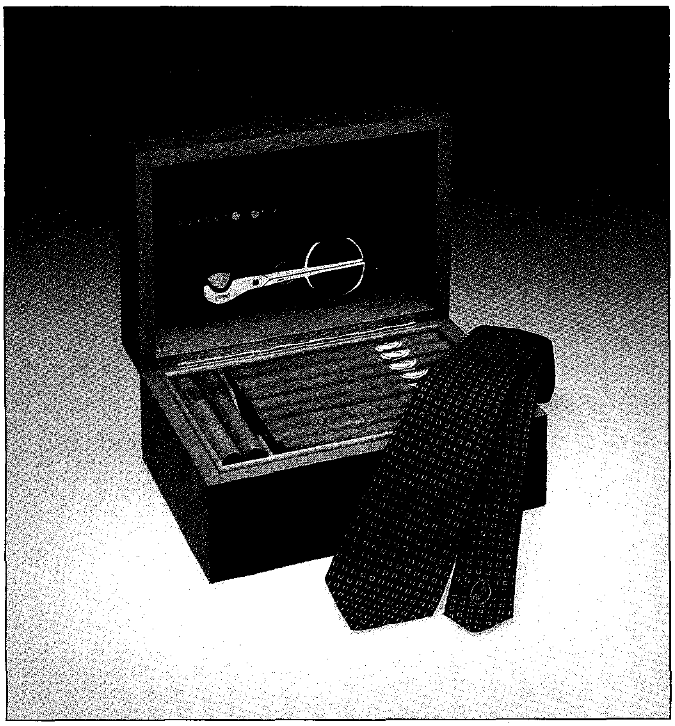
For the man who has everything — The Ferrari Testarossa. Nikko's one-tenth scale model of the Rally Racer. With two-channel radio control, variable speed and proportional steering, working headlights, and precision handling at speeds up to fifteen M.P.H.: $139. Overnight charger: $9.99. Fast Forward, Sixth Floor, Herald Square.

MAGAZINE
oilily

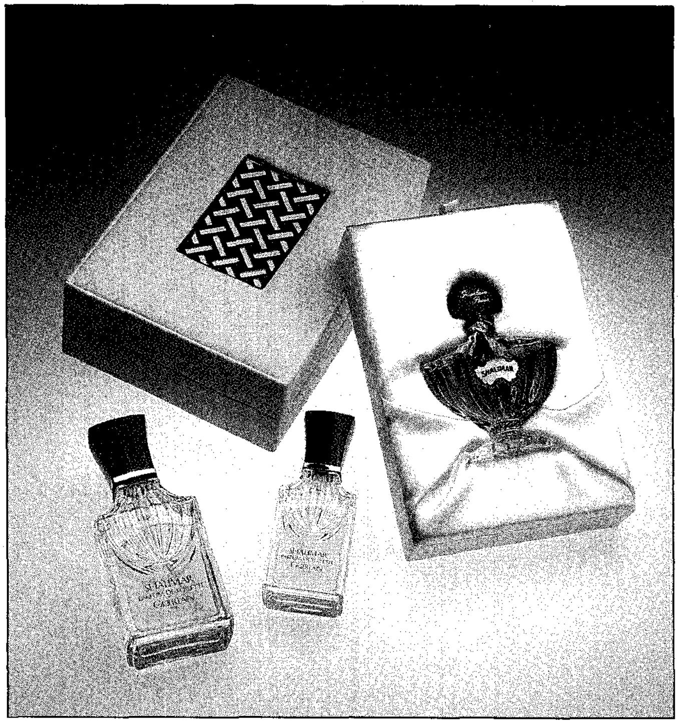
OLE' 'ELO is presenting the entire OILILY Fashion Line from Holland: children's and women's wear of vibrant colors and unique patterns that have made them first choice internationally. Catalog and gift certificates are available. OLE' 'ELO, 122 West 72nd Street, 212-877-4672.



From MARIO VALENTINO'S Holiday Collection — fashion accessories for men and women. Crocodile shoes, belts, and wallets. Suede, shearling, leather, and wool/cashmere gloves. Silk jacquard ties and wool/silk scarves. Prices from $55 – $590. Mario Valentino, 645 Fifth Avenue (at 51st Street), 212-486-0322.

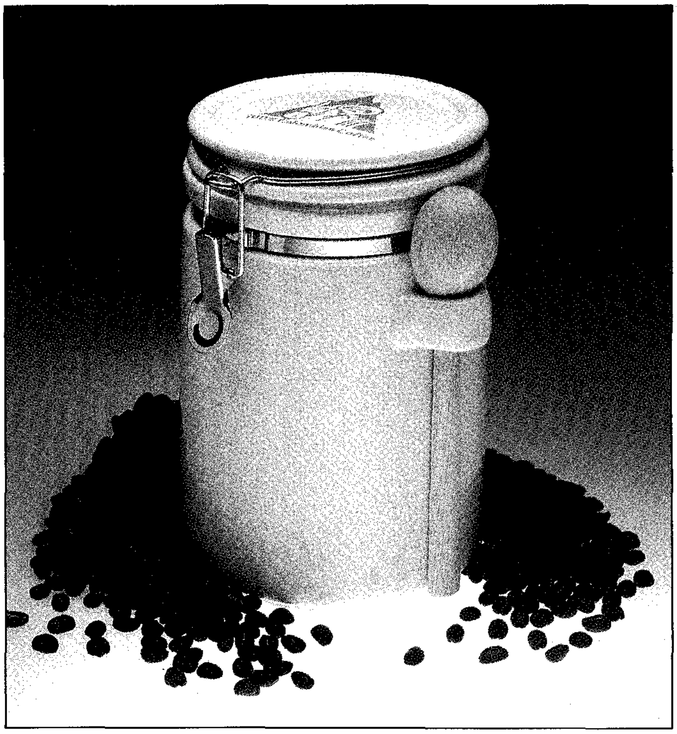


For those who are obsessed with quality, our own 100 percent silk tie, $95; No. 6 rosewood cigar humidor maintaining perfect 70 percent humidity, $535; and more. Davidoff of Geneva, Inc., 535 Madison Avenue (at 54th Street), New York, NY 10022. Call 212-751-9060 or 1-800-548-4623.



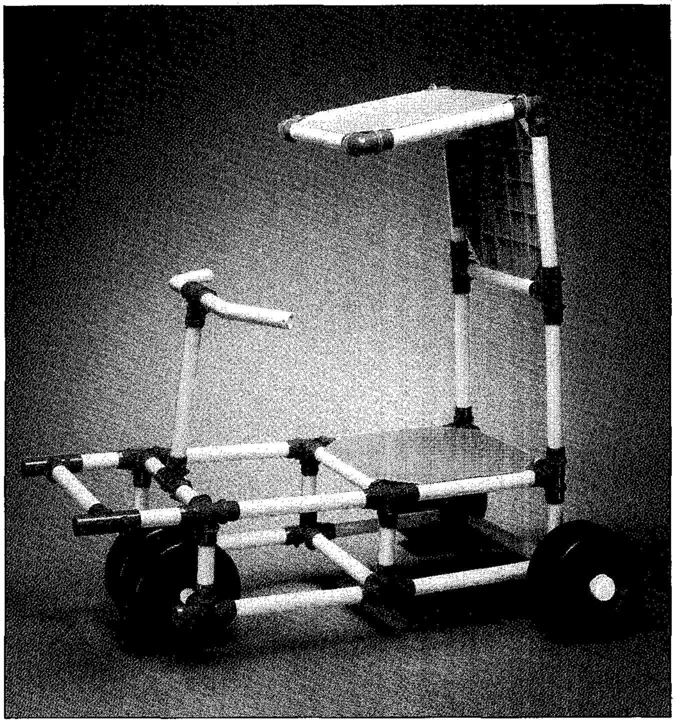
Revel this year in a Shalimar Christmas... One glorious ounce of Shalimar perfume captured in sparkling Baccarat crystal, a limited edition for the connoisseur. A perfect gift for the young at heart, Guerlain's new, vibrant Shalimar Parfum de Toilette. Available at fine department and specialty stores, or by special order, 1-800-882-8820.

SURROUNDINGS creates custom gift baskets and floral arrangements designed for personal and corporate clients. Exquisite arrangements of exotic flowers and personally selected items give each gift basket that individual touch. Major credit cards accepted. Call 212-580-8982 for delivery anywhere in the metropolitan area. 2295 Broadway (at 83rd Street).

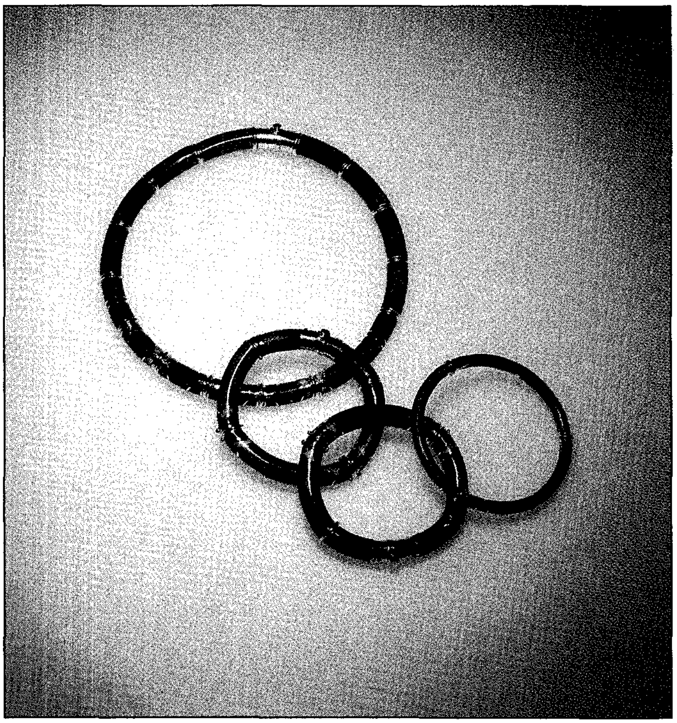


Juan Valdez® invites you to keep 100 percent Colombian Coffee — "the richest coffee in the world"™ — at its best with this kiln-fired ceramic cannister. Metal fastener locks in freshness and wooden spoon measures by the cup.* $11.50 plus $3.50 shipping and handling. Call 1-800-323-2776, Operator 49. While supplies last.

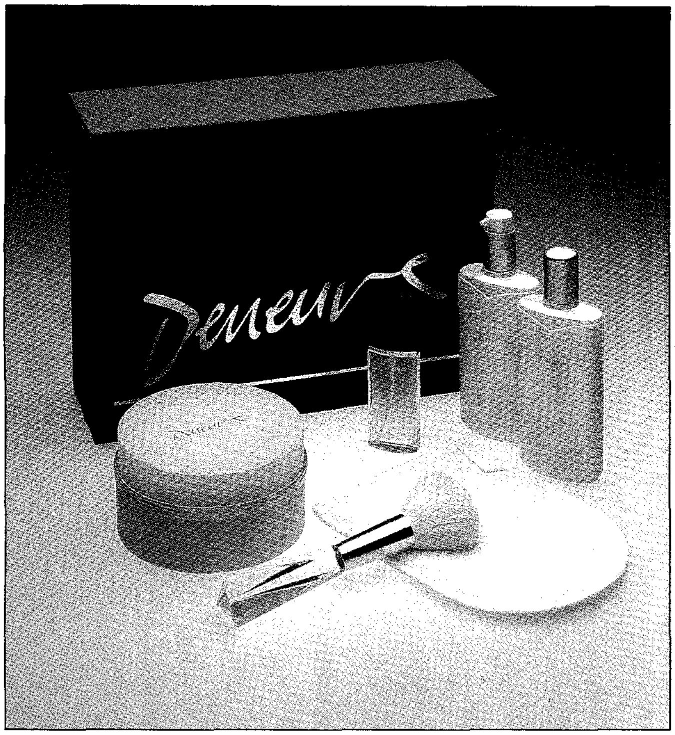
*Holds up to 1½ pounds of coffee.



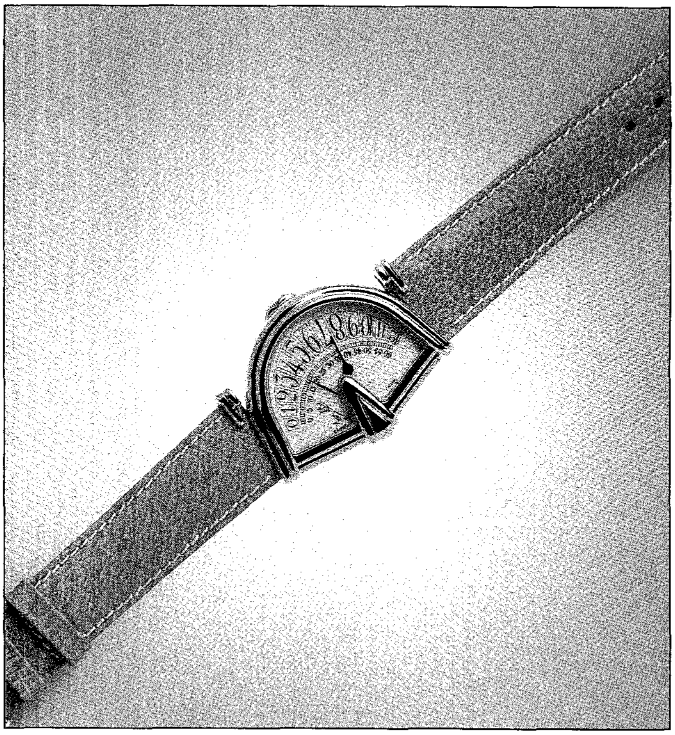
THE CHILD'S DEVELOPMENTAL CONSTRUCTION SET. This 208-piece construction set allows children to create their own riding toys, chairs, jungle gyms, and slides, stimulating innate creativity and developing cognitive learning skills. All pieces non-toxic plastic. Supports children weighing up to 75 pounds. Retail price, $116.50. Hammacher Schlemmer, 147 East 57th Street, New York, NY 10022. 212-421-9000.



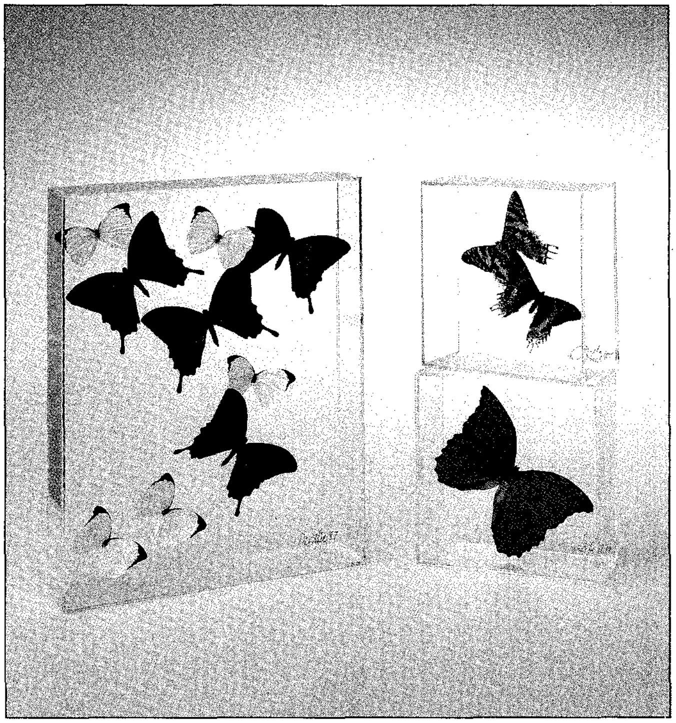
New! Spritzer and Fuhrmann, the jewelers of the Caribbean, introduce a new collection of 18K gold jewelry inlaid with unbreakable enamel, handmade in Italy. An exciting mix of brilliant colors and textures, individually or in matching sets, a perfect gift for her this holiday season. From $520. Spritzer and Fuhrmann, 5 East 57th Street, Fourth Floor, New York, NY 10022. 212-752-8330. Amex, MC, Visa.



C'EST DENEUVE–Subtle. Sophisticated. Unmistakably French. Body Caresses includes eau de toilette spray, shower and bath gelée, body lotion parfumé, and dusting powder. A terry loofah mitt and a luxurious body brush make the bathing extra special. $85.00. Exclusively at Bloomingdale's, 1-800-443-0961.



Timepieces that combine artistic styling and classic beauty. Designs by JEAN D'EVE. Priced from $190–$1,295. The Sectora provides a vertical method of reading in a sector of 150° to discover a different dimension of time. $1,295 in bracelet, $895 in strap. Trump Tower, 212-759-3340.

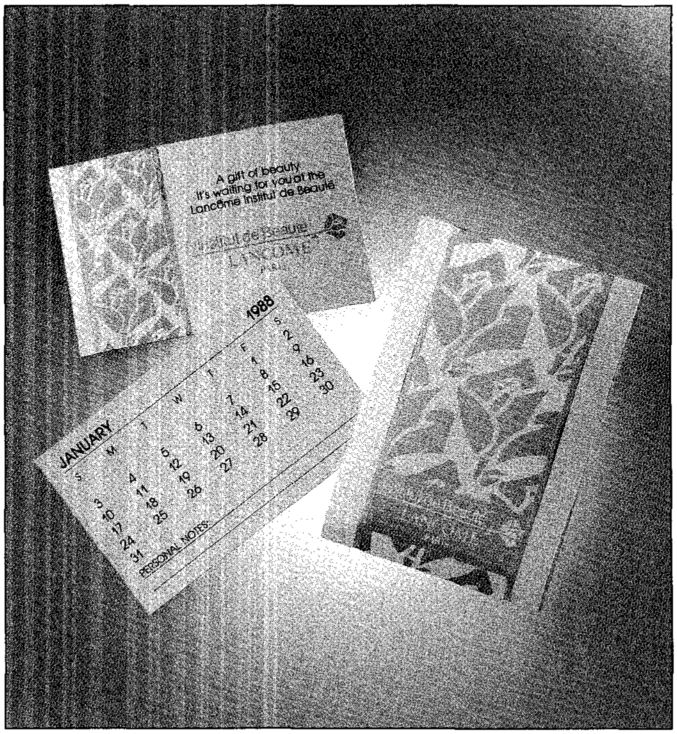


Butterflies live for only 30 days, but these works of art—created with real butterflies by Marshall Hill—will endure forever. From tabletop boxes (from $28) to murals that enhance an entire wall. MARIPOSA, South Street Seaport, Pier 17, 212-233-3221, or 128 Thompson Street, SoHo, 212-505-5760. Phone orders welcome!

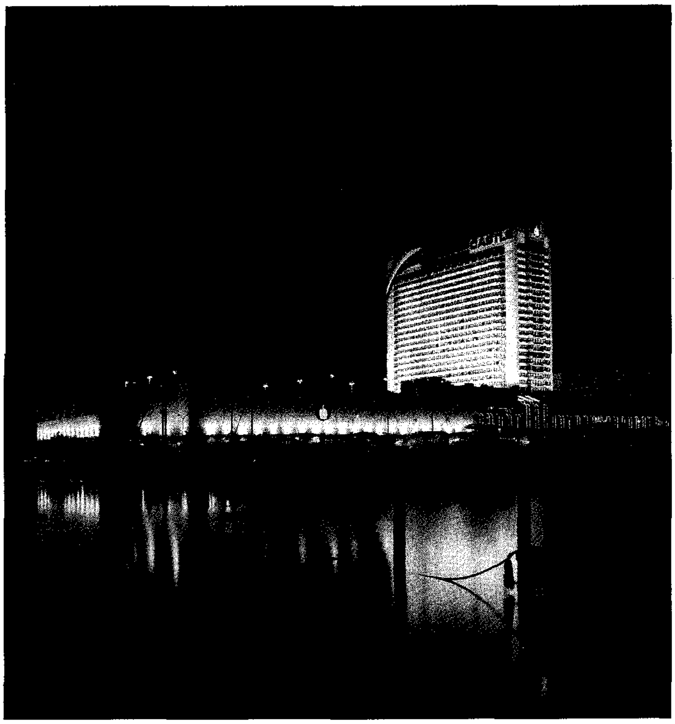
KRIZIA
gruen optika

Gruen Optika presents Shields by GIANNI VERSACE for VIVA—stylish, polycarbonate lenses absorb 100 percent of ultraviolet light. Available in mirrored gold and blue. Perfect for skiers and active people, $185. KRIZIA READERS by VIVA—an elegant, stylish accessory for the sophisticated woman, $160. GRUEN OPTIKA, 1225 Lexington (between 82nd and 83rd Streets), 212-628-2493, and 2382 Broadway (between 87th and 88th Streets), 212-724-0850.

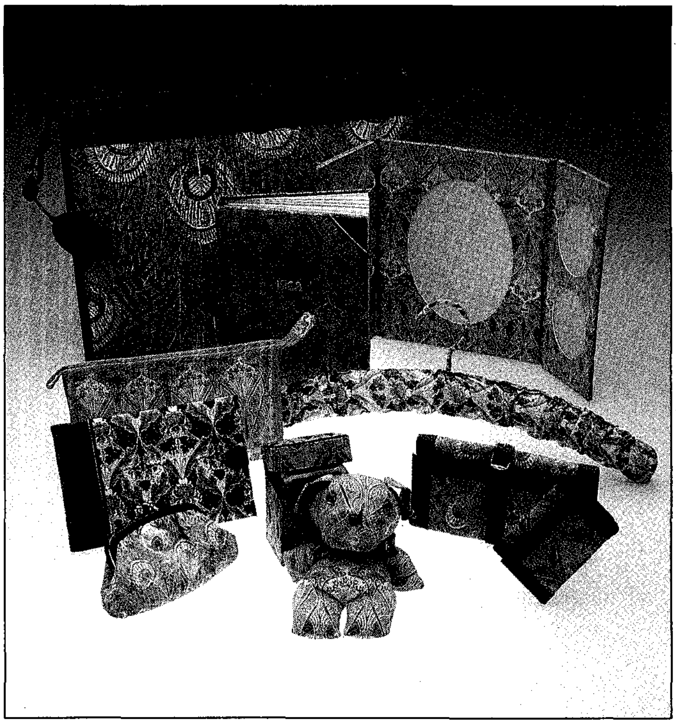
ZITOMER'S dazzling selection of holiday gifts — for all ages — from $10 to $1,000. A spirited array of treasures combined with the joy of one-stop shopping. We mail worldwide, gift wrap free of charge. Major credit cards accepted. At the department store of your very own. ZITOMER, 969 Madison Avenue (between 75th and 76th Streets). Open seven days a week. 212-737-4480.



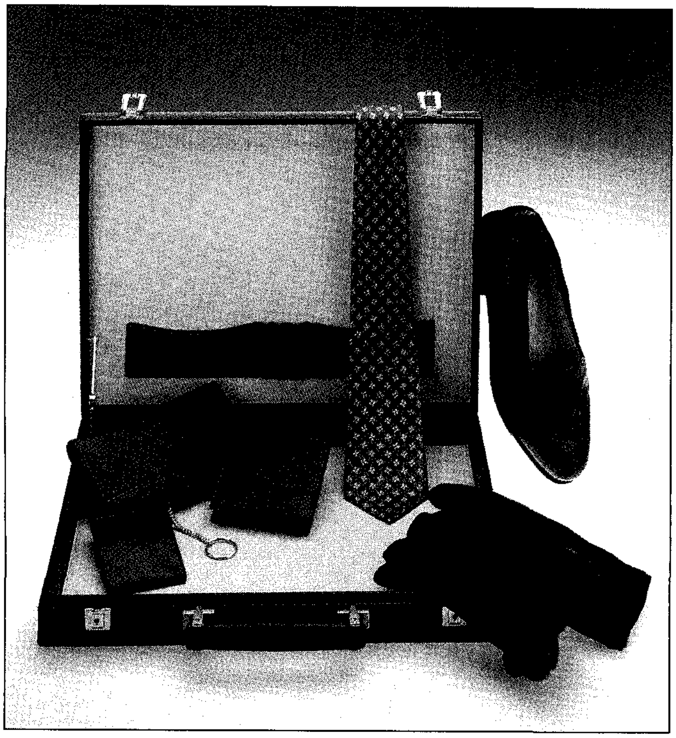
Make this season joyous with a holiday gift certificate from the Lancôme Institut de Beauté. Includes French massage facial, thermal hand treatment, makeup application, and lip or brow waxing. Elegantly embossed folder also includes pocket-sized monthly calendars with year-round beauty tips. Specially priced at $50.00. Bloomingdale's: NYC, White Plains, Bergen County; Macy's: NYC; Trump Tower.



The ultimate gift. Trump's Castle Hotel & Casino overnight gift certificate, including two tickets to City Lites*, a stage ice extravaganza! $40.00 per person, double occupancy (Sunday–Friday), plus tax and gratuity. Valid December 1987–June 17, 1988. Call Holly, 1-800-441-7771, ext. 8578. *Subject to change and availability.

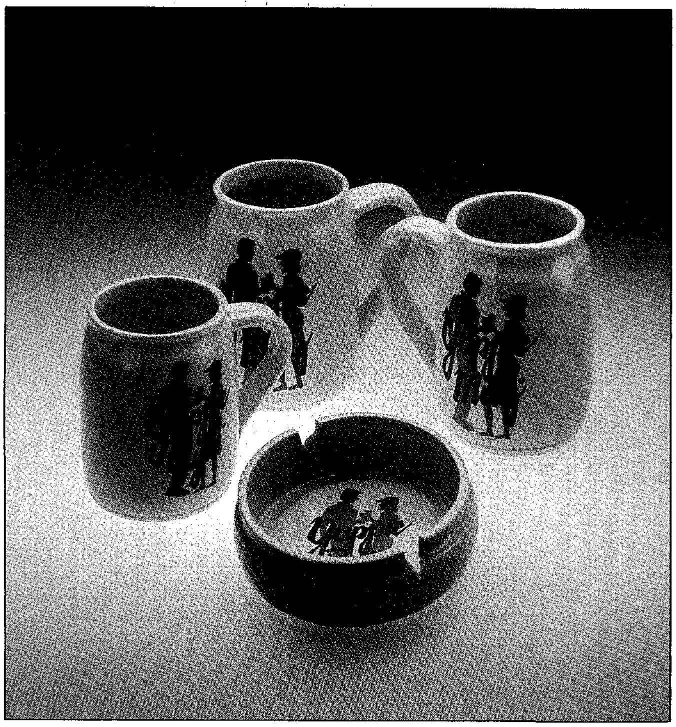


Imaginatively designed and beautifully covered in classic Liberty of London prints. Liberty of London: the very fabric of British life. 108 West 39th Street, New York, NY 10018. 212-391-2150.



Leather delights from FABRIANNI. Introducing our exclusive collection of featherweight leather goods, handmade in Italy. Briefcase, $255; leather accessories from $35. Silk ties, $62.50. Beaver-lined Carpincho gloves, $215; unlined, $135. Plus a fabulous selection of shoes starting at $135. FABRIANNI, 638 Fifth Avenue (at 51st Street), 212-969-1838.

FÉLINE SALON SPA. For the metropolitan woman. A full-service salon plus special spa treatments. Relax with our herbal body wrap, aromatic scalp massage, European facials, and more! Féline's exclusive skin and cosmetic line are personalized for your life-style. Open evenings. 40 West 72nd Street, 212-496-7415.



For your favorite yuppie, light up Christmas with a gift from our EXCLUSIVE YUPPIEWARE® COLLECTION! Full liter mug, $16; 24 oz. cup, $14; ashtray, $12. The set, $39. Other brilliantly handcrafted pottery and giftware at low studio prices. HOME POTTERY, South Street Seaport, Pier 17, 212-766-1035.

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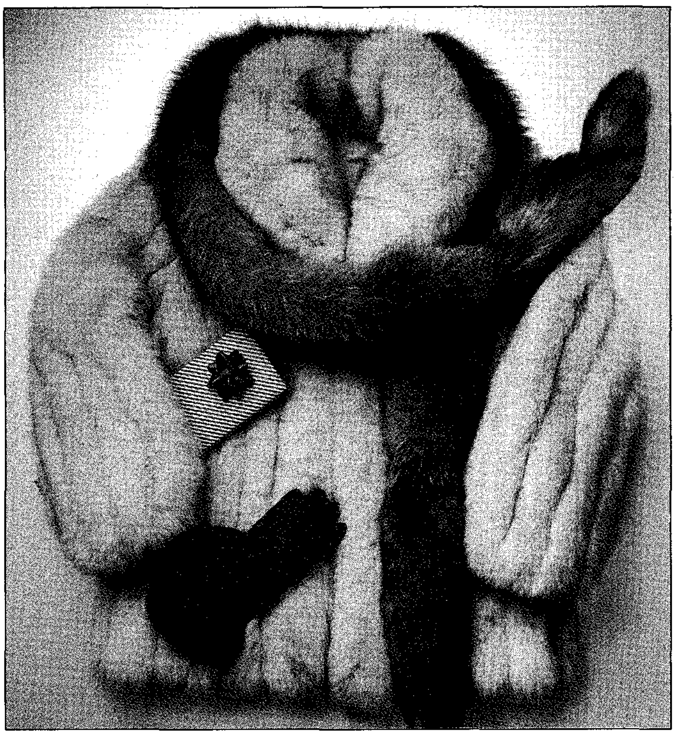
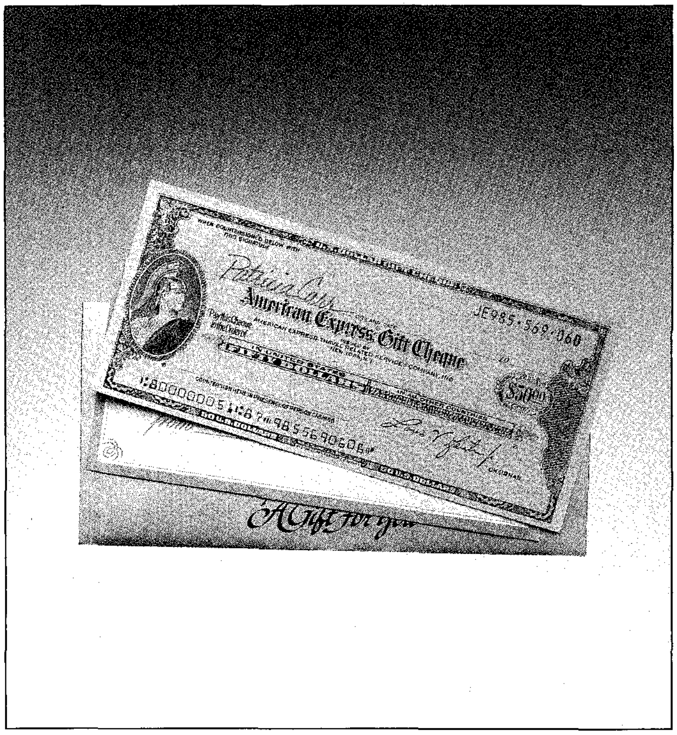
COCOON
RETURN OF THE JEDI
CBS FOX

The hottest video hits for only $29.98 each!* This holiday season get the greatest gift-giving movies on video. The sixteen titles in the CBS/FOX Video Five Star Collection will have you shouting: "GIMME FIVE! GIMME FIVE STAR!" *Suggested retail price.



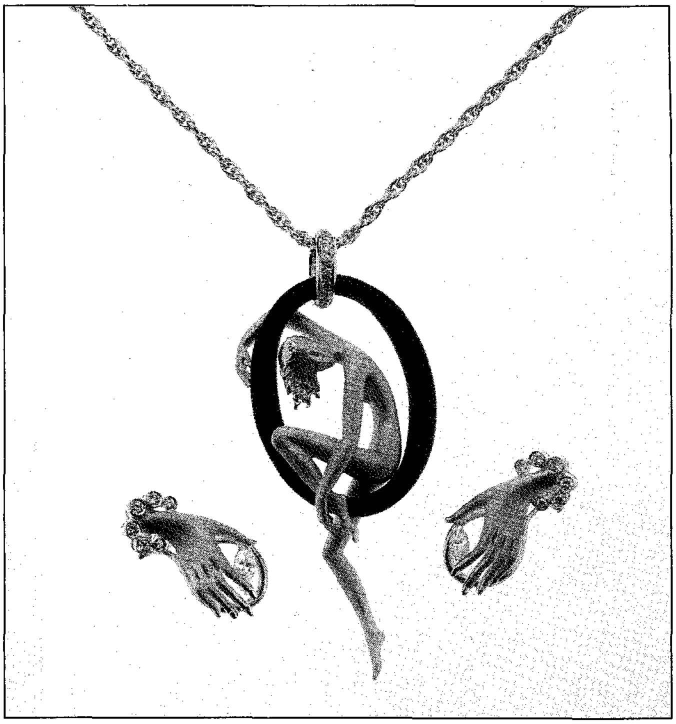
Because not everyone's dreaming of a white Christmas, Antonovich has lush blue fox jackets; very merry, red fur-trimmed gloves; and closets of mahogany mink hats, headbands, boas, and earmuffs. Prices from $59 – $750. Antonovich, 1345 Avenue of the Americas (at 54th Street).



Introducing the American Express® Gift Cheque. It makes any Christmas wish come true. The new American Express Gift Cheque can be used to buy almost anything. It's more special than cash or a check. And it's refundable if lost or stolen. The new American Express Gift Cheque is available at financial institutions.

XERYUS
GIVENCHY
GIVENCHY
YSATIS de GIVENCHY PARIS
EAU DE TOILETTE

YSATIS, the contemporary goddess, a thousand women in one. Sophisticated and elegant; flowery oriental, with subtle sensual undertones. XERYUS, a symbol of perfection. The man's masterpiece; a wood-spiced harmony. Available at Bergdorf Goodman, Bloomingdale's, B. Altman, Bonwit Teller, Lord & Taylor, Macy's, Saks Fifth Avenue.



Artistry in gold by Cellini... eighteen-karat jeweled sculptures for her to wear and treasure forever. Designed by Carrera y Carrera. Discover the full collection at Cellini, "a gem set in the heart of New York." At the Hotel Waldorf Astoria, 212-751-9824, and 509 Madison Avenue, 212-888-0505.

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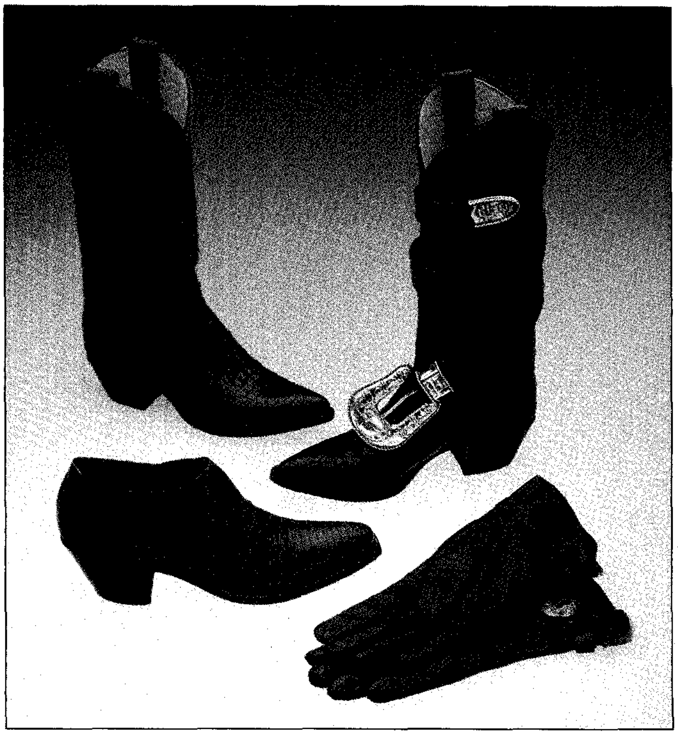
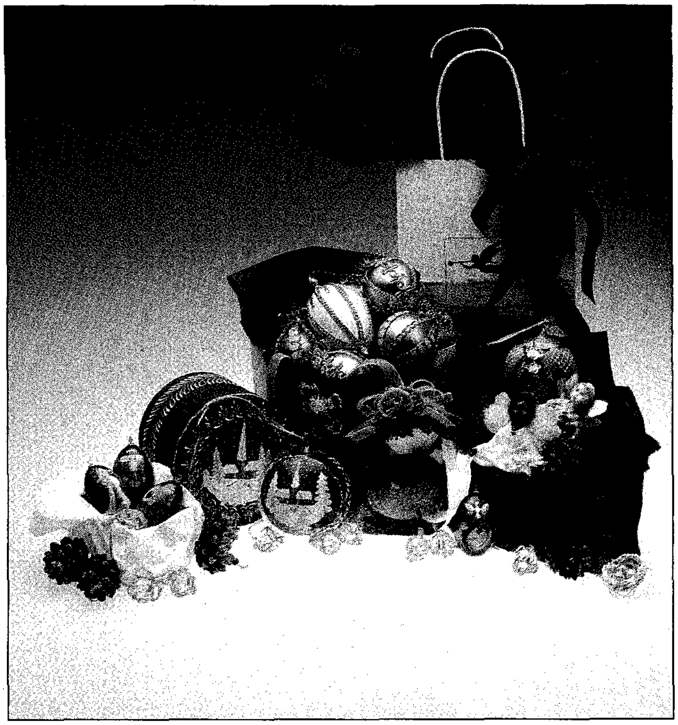
Looking for the perfect gift? Loehmann's Gift Coins. At $25, $50, and $100, they are the perfect way to give women designer fashions at prices that can't be beat. In fact, Loehmann's *guarantees* it... *everyday*! Loehmann's. You can't beat our prices!



The most beautiful boots, belts, and buckles in the world. BILLY MARTIN'S WESTERN CLASSICS, 812 Madison Avenue (at 68th Street), New York, NY 10021. 212-861-3100.



The perfect Christmas gift—magnificent ornaments and decorations handcrafted by American and European artists. Many of the pieces are signed and dated. All are certain to be cherished by those you love this Christmas and every Christmas to come. Chardavoyne and Cannon, The Heirloom Christmas Gallery, located at The Irene Hays Florist, 1 Rockefeller Plaza, New York, NY.

Hot from our hearth, crusty coal oven peasant loaves and chewy French baguettes, all natural, with over 70 years of home-baked pride. Available at only the finest gourmet shops and restaurants. For your palate, for your holiday table, for you. Policastro Bakery, 201-963-4281 and 201-963-9428.

The Underground Gourmet/Jane Freiman

SALSA AND SAMOVARS

> "...You won't find nouvelle gourmet guacamole at the Blue Moon Cafe, in Chelsea. This is good, plain Mexican grub..."

"MY BLUE HEAVEN." "MR. BLUE." THE spirit of those golden oldies lives at the ten-month-old **Blue Moon Mexican Cafe** (150 Eighth Avenue, near 17th Street; 463-0560), where the chips are crisp, the salsa is hot, and the food is what California girls ate on the way home from a surfin' safari.

You won't find nouvelle gourmet guacamole here. This is good, plain Mexican grub, cooked by a septuagenarian Salvadoran chef, Elvira Monterosa, who grew up in Mexico.

Dinner for two (about $40 with tax, tip, and drinks) is enough for four, even with one appetizer and dessert, the better to feed owners Howard Felixbrod, 29, his brother Gary, 28, and New Jersey Devils hockey player George McPhee, 29, who are right at home in this terra-cotta and turquoise room, with music videos playing over the bar and a crowd too young to remember the Beach Boys, let alone "Blue Moon."

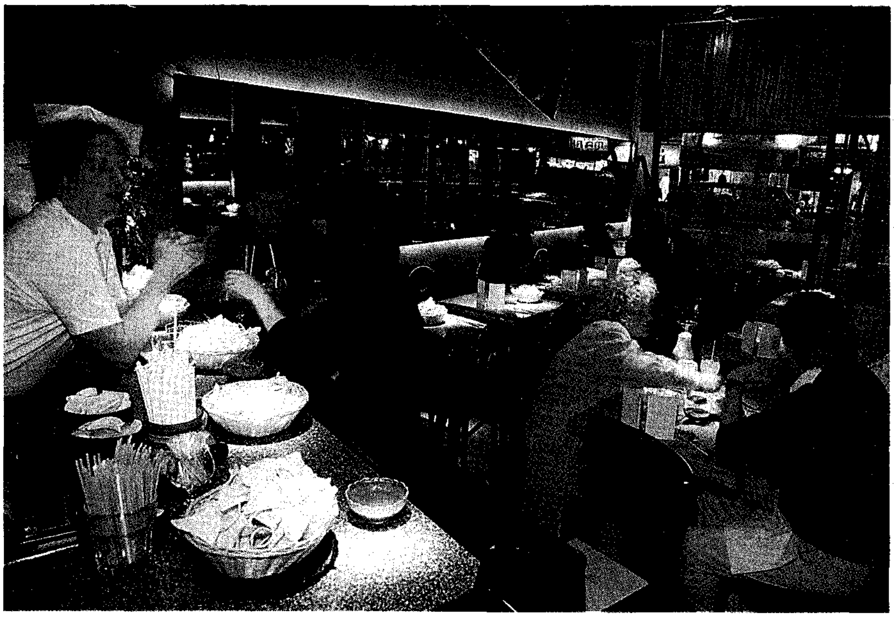
While nachos ($3.95) are good enough plain—better with beans ($5.95)—pass on the gutless Blue Moonarita ($5.50) and stick with beer ($2.75), which is best with the Papa Rellena, a great big hot mama of a stuffed potato ($5.50). The large guacamole-topped quesadilla is filled with a ton of melted cheese ($4.95). And don't miss Mexican potato skins topped with beef, chicken, beans, or vegetables ($6.95).

The Blue Moon is no spot for an intimate conversation. The place is noisy, tables are close, and occasionally there is a wait. Seats near the front door can offer blasts of cold air with your dinner.

Still, a cup of spicy, chunky Full Moon chili ($3.95) is hearty enough to ward off a chill, and the beans here are a good match for a flour tortilla. Special shrimp fajitas are nicely grilled ($10.95), and the combination of a beef tostada and green-chile-and-sour-cream enchilada, while mushy, is tasty ($8.95).

Don't expect much from the service, and steer clear of the Mexican chef salad—it's all wrong ($9.95). The crisply fried, chicken-filled chimichangas ($9.95) and medium-rare sliced-steak carnitas ($10.95) offer far better flavor and value.

Desserts, mainly store-bought, are lackluster. But there is a candylike, coconutty, chocolate-mousse-filled, sticky mud pie ($3.95) that is so rich it alone makes a trip to this moon worthwhile.



THE MOON IS BLUE: *The chips are crisp, the chili is spicy.*

The Blue Moon Mexican Cafe is open Monday through Thursday noon to 11 P.M., Fridays and Saturdays till midnight, and Sundays 11:30 A.M. to 11 P.M. A.E., D.C., M.C., V. accepted.

I DID NOT SEE *White Nights,* WITH Mikhail Baryshnikov, but my video-rental catalogue describes it as a film about two dancers, one of them (surprise!) a Soviet defector. So it stands to reason that with ballet dancers painted on the window and a life-size Baryshnikov poster near the kitchen door, a restaurant called **White Night Cafe** (89 MacDougal Street; 254-0015) should serve Russian home cooking.

Dinner for two (about $40 with two glasses of wine, tax, and tip) begins with a hearty basket of breads, the better to accompany a scrumptious bowl of borscht ($2.75) or delicious mushroom-and-barley soup ($2.50). A pickled fillet of herring, Russian-style with hot potatoes, is good ($4.50), but salmon with yogurt and salmon caviar ($6.95) is boring, even on pumpernickel.

The room, mostly midnight blue, is cozily appointed with Russian graphics and folk art. While some diners chatter away in Eastern European tongues, snacking on chewy, crêpe-like blini with smoked salmon ($7.95) and ever-present sour cream, a group from NYU discusses philosophy over the marvelous meat blintzes ($4.95) and sweet, gummy apple pancakes ($5.95).

White Night is the creation of chef Vera Kristalinsky and her family. When things are slow, her son, Yuri, waits on tables; he can forget to give you a fork. He also frets sweetly when you don't finish everything on your plate. My juicy, meat-filled Siberian pelmeni dumplings ($6.95) disappeared so quickly there was no cause for concern.

Three Russian classics are nicely prepared here: Beef à la Stroganoff ($10.50) has a light sauce, crisp chicken à la Kiev ($10.50) sports a core of molten herb butter, and ground chicken cutlets are peppered with mushrooms ($7.50). Yes, they are rich.

Forget about most of the gooey cakes in the fancy case, and opt for the yummy cheese-filled chocolate ball ($1.75), a taste of old Russia in the West Village.

White Night is open Monday through Thursday noon to midnight and Fridays and Saturdays till 2 A.M. A.E. and Discover accepted. ■

Photograph by Erica Lansner/Photoreporters.

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Introducing
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- Dinner from 5 PM seven days. Late supper from 11 PM. Piano Bar at 8 PM
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SALES & BARGAINS

BY LEONORE FLEISCHER

WARM EARS

"HOODLUMS" IS A LINE OF CLEVERLY DESIGNED wool, poly-fleece, or acrylic-jersey head coverings that fasten with Velcro and come in different styles. For example: poly-fleece collars, retail $11.50, here $6; poly-fleece hoods, retail $18, here $11; poly-fleece headbands with collar, retail $17, here $8; bright-green or yellow wool ear warmers, retail $12, here $5; wool ear-and-neck warmers, retail $18, here $10; wool scarves with headband, retail $28, here $14; and more. "Movies" is a line of kinetic jewelry, with graphic patterns that move in a battery-operated liquid crystal (batteries included). For example: earrings, retail $36, here $20, and pins, retail $20–$25, here $15. Checks accepted; no credit cards; all sales final. *Margit Co., 102 West 38th St., sixth floor (302-5137); Mon.–Fri. 9 a.m.–6 p.m.; through 12/11.*

FOR WOMEN

THIS MANUFACTURER HAS WOMEN'S clothing in sizes 4–14 at below-wholesale prices. For example: silk-charmeuse blouses in eight colors, retail $120, here $39; silk blouses in three colors, retail $98, here $35; Italian wool blouses in many colors, retail $92.50, here $25; plaid and print wool-challis skirts and print rayon brushed-twill skirts with soft pleats, retail $110, here $35; large selection of silk and wool-challis Italian scarves (36- or 54-in. squares), retail $75–$150, here $10–$40. Also, one-of-a-kind silk, linen, or cotton blouse samples in sizes 6–10, retail $55–$150, here $15–$18. Cash only; all sales final. *Sherbrouck, Ltd., 280 Madison Ave., at 40th St., Room 207 (686-5744); Mon.–Thurs. 9 a.m.–6 p.m. and Sun. 11 a.m.–5 p.m.; 12/7–10 and 13.*

FOR FITNESS

SERIOUS FITNESS EQUIPMENT IS ALWAYS discounted here, and some items are now on sale for even less. For example: Trotter #400 treadmills, list $1,895, here $1,500; Maxima #4000 treadmills with electronic elevation and safety key, list $2,899, here $2,395; Pacemaster #870X treadmills, list $1,500, here $1,099; Tunturi stationary cycles with flywheel, list $249, here $149; Bodyguard #960 cycles, list $499, here $379; Pro 1000 cycles with pulse, list $650, here $298; CIC heart monitors, list $139, here $99; Precor #612 rowers, list $249, here $189; Voit deluxe #4E rowers, list $289, here $199; Marcy home gyms with butterfly, list $649, here $419; Continental scales with five-year warranty, list $169, here $99; Tunturi Ultra Shapers, list $298, here $119. Weider or Marcy weight-lift benches with incline and leg curl, were $99, now $69; 6-ft. ballet barres, were $39, now $21; and more. Delivery and assembly additional. A.E., Discover, checks accepted; all sales final. *Better Health Fitness and Exercise Equipment, 3622 Thirteenth Ave., Brooklyn (718-436-4801); Mon.–Wed. 10 a.m.–6 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; through 1/31/88.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

ONE-DAY SALE

THIS COMPANY RENTS HOUSEHOLD PROPS and is selling a selection at very low prices, including some one-of-a-kind items. For example: new butter dishes, here $2; tiled fireplace surround with mantel, here $100; plaster column, here $50; incomplete china sets, here $10–$30; twenty-piece set of Mikasa Mystery china, here $25; odd dishes and glasses, here 5 cents to $5; pair of Arts and Crafts Movement andirons, here $200; new solid-brass birdcage, here $150; large English kitchen hutch, here $2,100; brass fireplace trivet, $5; new and used vases, here $3–$15; marble-top washstand, here $275; and more. Delivery additional. Checks accepted on purchases over $100 (merchandise held until they clear); no credit cards; all sales final. *Props for Today, 15 West 20th St., eighth floor (206-0330); Sat. 10 a.m.–5 p.m.; 12/12 only (snow date: 12/19).*

SHOWROOM SALE

HANDBAGS, BELTS, AND OTHER ACCESSORIES are here at very low prices. Belts include: wide stretch belts with "crocodile" trim, retail $40, here $10; "crocodile" belts with tortoise buckles, retail $65, here $15; "crocodile"-, "lizard"-, or "ostrich"-embossed leather belts with "silver" buckles, retail $60, here $10; leather or suede sashes, retail $85, here $25. Handbags include: constructed- and unconstructed-leather handbags, retail $200–$300, here $50–$100; black faille evening bags, retail $150–$200, here $50–$100; "lizard" or "suede" duffel bags, retail $300, here $125. Also, costume jewelry, including cuff or bangle bracelets, retail $25–$40, here $5–$10. Cash only; all sales final. *Jill Stuart, Inc., 7 West 36th St., eleventh floor (868-5559);*

Mon.-Fri. 10 a.m.-6 p.m. and Sat. till 4 p.m.; through 12/12.

FASHION FABRICS

THE PROCEEDS FROM THIS ONE-DAY SALE of designer fabrics will go to the Fashion Institute of Technology's alumni scholarship fund. Fabrics include: trimmings, sample and end-of-bolt dress materials, suitings, and coatings, here $1–$15 a yard. Slipcover and drapery fabrics from famous interior designers are also $1–$15 a yard. Cash only; all sales final. *Fashion Institute of Technology, 227 West 27th St., Building A, Room 212 (760-7701); Tues. 10 a.m.-6 p.m.; 12/8 only.*

FROM THE DESIGNER

THIS DESIGNER OF BOLD COSTUME JEWELRY is having a sale on overstock and one-of-a-kind samples and prototypes. A group of sample bead necklaces, retail $40–$60 each, here $10–$20; brass, copper, or "silver" antique-finish bead necklaces, retail $80–$100, here $15 and $20; matching earrings, retail $25–$35, here $5–$15; large ceramic earrings, retail $40, here $15; chain-link "tortoise" necklaces, retail $65, here $15–$25; matching earrings and bracelets, retail $20–$36, here $8–$15; "silver"-bead necklaces and bracelets, retail $40–$80, here $15–$20; "patina" earrings, retail $30, here $5 and $10; matching necklaces, retail $44–$75, here $15 and $20; and more. Cash only; all sales final. *BRZ Designs, Inc., 37 West 20th St., tenth floor (645-5930); Mon.-Fri. noon-5 p.m. and Sat. (12/12 only) 10 a.m.-6 p.m.; 12/11-24.*

SEPARATES

THESE CONTEMPORARY COORDINATED separates (sizes 14–24) come in olive-green, cinnamon, turquoise, and black merino-wool jersey and are here at wholesale and below-wholesale prices. For example: trumpet-hem skirts, retail $76, here $35; double-tiered flounced skirts, retail $78, here $30; cuffed or uncuffed pull-on pants, retail $78, here $30; oversize sweaters or blousons with banded bottom, retail $70, here $30; straight skirts, retail $50, here $25. Also, a small selection of rayon separates in navy or tobacco, here $15–$35; one-of-a-kind samples (sizes 14–18), here $15–$35. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Cynthia Holder, Inc., 264 West 40th St., eighth floor (719-5283); Fri. and Sat. 10 a.m.-6 p.m.; 12/11 and 12.* ■

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DECEMBER 9

108 MOVIES

117 THEATER

121 ART

126 MUSIC & DANCE

129 OTHER EVENTS

131 RESTAURANTS

139 NIGHTLIFE

141 RADIO

142 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 12/15: *Blind.* #2—12/9: *Suddenly, Last Summer; The Night of the Iguana.* 12/10–11: *Gilda; Laura.* 12/12–13: *A Streetcar Named Desire; On the Waterfront.* 12/14: *Wings; It.* 12/15–16: *Strangers on a Train; The Wrong Man.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 12/9: *Twentieth Century; World Premiere.* 12/10: *How I Won the War; Privates on Parade.* 12/11–12: *Gone With the Wind.* 12/14: *Ivan the Terrible, Part I and Part II.* 12/15: *Diabolique; The Murderer Lives at 21.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 12/10: *Death Row Gameshow; Flowers in the Attic.* Beg. 12/11: *Scared Stiff.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*I've Heard the Mermaids Singing.* #2—*Fat City.* #3—*The Funeral.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Nuts.* #2—*Walker.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *A Hero's Journey.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Suspect.* #2—*Less Than Zero.* #3—*Siesta.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 12/9: *Sunday, Bloody Sunday;The Day of the Locust.* 12/10: *King Lear* (1971); *Hamlet* (1970). 12/11–12: *Midnight; Trouble in Paradise.* 12/13: *Separate Tables; Brief Encounter.* 12/14: *Secrets of Women; A Lesson in Love.* 12/15: *It Should Happen To You; The Whole Town's Talking.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 12/9–10: *Das Boot; The Tin Drum.* 12/11–12: *The King of Marvin Gardens; Drive, He Said.* 12/13; *Macbeth* (1971); *Knife in the Water.* 12/14–15: *The Last Woman; Fruits of Passion.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Barfly.* #2—*Sign O' the Times.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Dark Eyes.* #2—Through 12/8: *Matewan.* Beg. 12/9: *Housekeeping.* #3—*My Life as a Dog.* #4—*Dirty Dancing.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Three Men and a Baby.* #2—*House of Games.* #3—*Flowers in the Attic; Cinderella.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Princess Bride.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Three Men and a Baby.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 12/8: *Sign O' the Times.* Opening 12/9: *Empire of the Sun.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Sign O' the Times.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 12/8: *Flowers in the Attic.* Opening 12/9: *Empire of the Sun.* #2—*The Sicilian.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Planes, Trains and Automobiles.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 12/10: *Less Than Zero.* Opening 12/11: *Wall Street.* #2—*Nuts.* #3—*Suspect.* #4—*Date With an Angel.* #5—*Fatal Beauty.* #6—*The Trouble With Spys.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Three Men and a Baby.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Siesta.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *The Running Man.* **EMBASSY 3**—*The Hidden.* **EMBASSY 4**—Through 12/10: *Cinderella.* Beg. 12/11: *Fatal Attraction.*
37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*The Stranger.* #2—*Scared Stiff.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 12/10: *Cinderella.* Opening 12/11: *Throw Mama From the Train.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Cinderella; Siesta.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM**—(757-2131). *A Boy From Calabria.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Walker.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *The Wannsee Conference.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Gaby—A True Story.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 12/8: *Less Than Zero.* Opening 12/11: *Wall Street.* (Theater closed 12/9–10.)

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET**—*Nuts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Barfly.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Last Emperor.* **CINEMA II**—(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Planes, Trains and Automobiles.* #2—(832-2720). *Suspect.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 12/8: *The Princess Bride.* Opening 12/9: *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*The Running Man.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Anna.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Trouble With Spys.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 12/10: *Cinderella.* Opening 12/11: *Wall Street.* #2—*Nuts.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

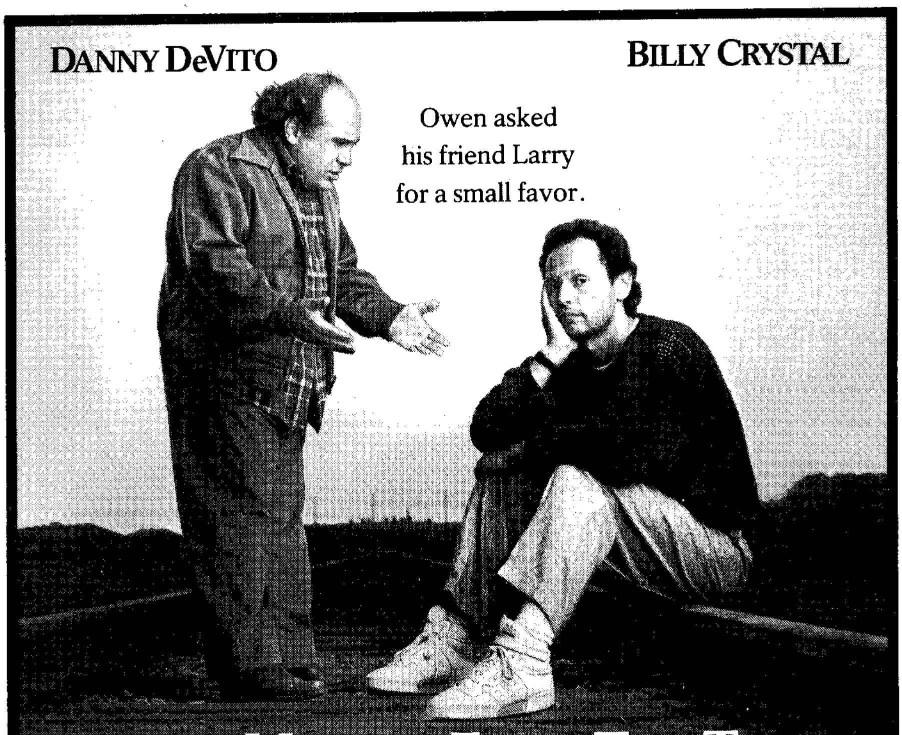
81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 12/10: *The Funeral.* Opening 12/11: *Repentance.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). Through 12/8: *Housekeeping.* Opening 12/9: *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Baby Boom.* #2—*Cry Freedom.* #3—*Planes, Trains and Automobiles.* #4—*Nuts.* #5—*Suspect.* #6—*The Running Man.*


DANNY DeVITO
BILLY CRYSTAL

Owen asked
his friend Larry
for a small favor.

THROW MOMMA FROM THE TRAIN

A ROLLINS, MORRA & BREZNER PRODUCTION DANNY DeVITO BILLY CRYSTAL THROW MOMMA FROM THE TRAIN KIM GREIST ANNE RAMSEY MUSIC BY DAVID NEWMAN FILM EDITOR MICHAEL JABLOW PRODUCTION DESIGNER IDA RANDOM DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD EXECUTIVE PRODUCER ARNE L. SCHMIDT WRITTEN BY STU SILVER PRODUCED BY LARRY BREZNER DIRECTED BY DANNY DeVITO

PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13

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87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Siesta; Cinderella.* #2—*Walker.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). Through 12/10: *Cinderella.* Beg. 12/11: *House of Games.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Three Men and a Baby.* #2—Through 12/10: *Hope and Glory.* Opening 12/11: *Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Student Confidential; Thou Shalt Not Kill.* #2—*Teen Wolf Too; The Hidden.* #3—*Fatal Attraction.* #4—*Flowers in the Attic; Death Row Gameshow.* #5—*The Running Man.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Flowers in the Attic.* #2—*The Running Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

APERTURE FOUNDATION—20 E. 23rd St. (475-8790). $5. In conjunction with "In pursuit of India" exhibit, 12/15 at 8: *India Cabaret* (1985), dir. Mitch Epstein.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.–Sat. from 11–6: "We the People" films from Native American artists.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Aspects of Chinese Cinema." 12/9 at 3 and 7: *Crows and Sparrows* (1949), dir. Zheng Junli. 12/12 at 3 and 7: *The Horse Thief*, dir. Tian Zhuangzhuang.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 12/9: "Fall Series of Silent Films." 12/9 at 7 and 9: *Big Business* (1929), dir. James Wesley Honre; *Salome* (1922), dir. Charles Bryant; *The Little Match Girl* (1928), dir. Jean Renoir, all accompanied by Lee Erwin on piano.

CINEMA ITALIA-ROBERTO ROSSELLINI—Carnegie Hall Cinema, 887 7th Ave. (975-0217). Beg. 11/20 at 11:45, 1:45, 3:50, 6, 8:05, and 10:10: *A Boy From Calabria* (1987), dir. Luigi Comencini.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 12/10 at 8: *When Worlds Collide* (1951), dir. Rudolph Maté; *Cobra Woman* (1944), dir. Robert Siodmak. 12/11 at 8: Screening of works by Larry Gottheim. 12/12 at 8: "Third World Newsreel." Program IV: Waging Peace: presented by Emile de Antonio, *America* (1969); *Boston Draft Resistance Group* (1968); and *Seventy-Nine Springtimes of Ho Chi Minh* (1969). 12/13 at 5: Program V: Alternative Visions, includes *Teach Our Children* (1972), dir. Christine Choy, and *Inside Women Inside* (1978); at 8: Program VI: *The Marriage Dinner* (1986) and *Namibia Independence Now!* (1985), dir. Christine Choy.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 2/7/88: "From Reverence to Rape: the Treatment of Women in the Movies." 12/13 at 1:30: *Woman of the Year* (1941), dir. George Stevens.

55 MERCER GALLERY—55 Mercer St. (226-8513). $4. 12/10–12: "It's Alive: Radical Media in the 80s." 12/10 at 8: *Nazareth in August* (1986), dir. Norman Cowie; *Harold of Orange* (1983), dir. Richard Weise. 12/11 at 8: *Superstar: The Karen Carpenter Story* (1986), dir. Todd Haynes; *Tender Detachment* (1986), dir. Annie Goldson; *With or Without War* (1986), dir. Miriam Loaisiga. 12/12 at 8: *Bright Eyes* (1986), dir. Stuart Marshall.

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. Through 1/31/88: "Love, Intrigue, and Revolution: A Sunday Film Series." 12/13 at 2: *The Scarlet Pimpernel* (1934), dir. Harold Young.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 12/9 at 12:30, 3:15, 6, and 8:45: *La Vie est à nous* (1936), dir. Jean Renoir. 12/15–16 at 12:30, 3:15, 6, and 8:45: *No Man's Land* (1986), dir. Alain Tanner.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Through 12/10: "Prize-Winning Swiss Films at Mannheim," shown at Swiss Institute, 35 W. 67th St. 12/9 at 6:30 (at Goethe House), 12/9 at 6:30, and 12/10 at 6:30: *A Woman's Greatest Value is Her Silence* (1981), dir. Gertrud Pinkus.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 1/3/88, Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": Dara Birnbaum: "The Damnation of the Faust Trilogy."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 12/15 at 6:30: *Twenty-Four Eyes* (1954).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 12/19, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 12/11 at 8: Screening of the works of Su Friedrich, includes *Damned if You Don't* (1987) and *Gently Down the Stream* (1981). 12/12 at 8: "The Sleazebuckets—Performance—Film." 12/13 at 8: "A Tribute to Bob Parent."

MUSEUM OF THE AMERICAN INDIAN—Broadway at 155th St. (283-2420). Free. 12/11–13: "1987 Native American Film and Video Festival." 12/11 at 11: "Media Makers Symposium. " 12/12 at 10:30: "Native Americans on Film." 12/13 at 11: "Native Americans on Video."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children. 12/15–1/2/88 at 12:05, 2:05, 4:05, and Tues. at 6: screening of the special *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 12/11 at 2:30: *The Docks of New York* (1928), dir. Josef von Sternberg; at 6:30: *The Canadian* (1926), dir. William Beaudine. 12/12 at 2:30: *Are Parents People?* (1925), dir. Malcolm St. Clair; at 5:30: *The Wedding March* (1928), dir. Erich von Stroheim. 12/13 at 2:30: *Hands Up!* (1926), dir. Clarence Badger; at 5:30: (See 12/12 at 2:30). 12/15 at 3: (See 12/12 at 5:30). Through 12/17: "Recent Films From West Germany." 12/10 at 12:30: *The Journey* (1985), dir. Markus Imhoof; at 3:15: *Silence of the Poet* (1986), dir. Peter Lilienthal; at 5:30: *The Chinese Are Coming* (1986), dir. Manfred Stelzer; at 7:30: *Joe Polowsky—An American Dreamer* (1986), dir. Wolfgang Pfeiffer. 12/11 at 2:30: *Location—Berlin* (1987), dir. Helga Reidmeister; at 6: *Days to Remember* (1986), dir. Jeanine Meerapfel. 12/12 at noon: (See 12/10 at 7:30); at 2: (See 12/10 at 2:30); at 5: (See 12/10 at 3:15). 12/13 at noon: (See 12/11 at 6); at 2: *Zischke* (1986), dir. Martin Theo Krieger; at 5: (See 12/10 at 12:30). 12/14 at 2:30: (See 12/13 at 2); at 6: (See 12/11 at 2:30). 12/15 at 2:30: *Francesca* (1986), dir. Verena Rudolph; at 6: *The Little Attorney* (1986), dir. Hark Bohm. Through 1/3/88: Bill Viola: Installation and Videotapes. **Titus Theater 2:** 12/10 at 3 and 6:30: "What's Happening?" Tribute to Richard Leacock. 12/14 at 6:30: Video Viewpoints: "Network, Society, and Personal Pluralism."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 12/9 at 8: *The Assault* (1986, Netherlands), dir. Fons Rademakers. 12/10 at 8: *Cabaret* (1972, U.S.), dir. Bob Fosse. 12/11–12 at 8 and 10, 12/13 at 3, 5, and 7: *The Whistle Blower* (1986, Great Britain), dir. Simon Langton. 12/14 at 8: *A Brief Vacation* (1975, Italy), dir. Vittorio De Sica. 12/15 at 8: *Men* (1985, West Germany), dir. Doris Dorrie.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). 12/10 at noon: "How the Filmmaker Affects His Subject"; at 6: "Cine-Dance." 12/13 at 2: "Dance on Camera Festival 1987." 12/14 at 5:30: "Dance on Camera." 12/15 at noon: "Sherlock Holmes, A Centenary Celebration": *The Private Life of Sherlock Holmes* (1970), dir. Billy Wilder; at 2:30: *The Seven Per Cent Solution* (1976), dir. Herbert Ross; at 6: "Dance on Camera."

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 12/13 at 2: "Idealism," *Amazing Grace and Chuck* (1987), dir. Mike Newell.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 12/11 at 3:30: "Fourteen Americans: Directors of the 1970s."

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/14/88: "The Age of New Yorker Films: Part II." 12/9 at 6: *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), dir. Chantal Akerman; at 9:30: *Jane Austen in Manhattan* (1980), dir. James Ivory. 12/10 at 5:45: *Bitter Rice* (1949), dir. Giuseppe de Santis; at 7:30: *Night and Fog in Japan* (1960), dir. Nagisa Oshima; at 9:30: *Reed: Insurgent Mexico* (1971), dir. Paul Leduc. 12/11–13 at 5:30: *Sao Bernardo* (1973), dir. Leon Hirszman; at 7:30: *My Dinner With Andre* (1981), dir. Louis Malle; at 9:30: *My Life To Live* (1962), dir. Jean-Luc Godard. 12/12–13 at 3:45: *Big Deal on Madonna Street* (1958), dir. Mario Monicelli. 12/15–16 at 5:45: *Love in the City* (1953), dir. Federico Fellini; at 7:30: *Bye Bye Brazil* (1980), dir. Carlos Diegues; at 9:30: *Portrait of Jason* (1967), dir. Shirley Clarke.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 12/13 at 1:30: "The Museum and the Cinema: Program Six: Vitagraph Films. "

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." Through 12/27: Shirley Clarke screenings include *Dance in the Sun* (1953) and *In Paris Parks* (1954).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Planes, Trains and Automobiles.* #2—*Cinderella; Flowers in the Attic.* #3—*The Running Man.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Planes, Trains and Automobiles.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Nuts.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 12/10: *The Running Man.* Beg. 12/11: *Fatal Attraction.* #2—*Flowers in the Attic; Cinderella.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 12/10: *Death Row Gameshow; The Running Man.* Beg. 12/11: *Fatal Beauty.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 12/10: *The Running Man.* Beg. 12/11: *Wall Street.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Nuts.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 12/10: *The Running Man.* Beg. 12/11: *Scared Stiff; Fatal Beauty.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Fatal Attraction.* #4—*Planes, Trains and Automobiles.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Trouble With Spys.* #2—*Cinderella; Death Row Gameshow.* #3—*Flowers in the Attic; Fatal Attraction.* #4—*The Running Man.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Nuts.* #2—*Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Cinderella.* #2—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Wall Street.* #3—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Cinderella; The Stranger.* #3—*Sign O' the Times.* #4—*Dirty Dancing.* #5—*Fatal Attraction.* #6—*Fatal Beauty.* #7—*Teen Wolf Too.* #8—*The Hidden; Less Than Zero.* #9—*Nuts.* #10—*Flowers in the Attic.* #11—*The Running Man.* #12—*Planes, Trains and Automobiles*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Three Men and a Baby.* #2—*Cinderella; Suspect.* #3—*Flowers in the Attic.* #4—*The Running Man.* #5—*Dirty Dancing.* #6—*Baby Boom.* #7—Through 12/10: *Hello Again; Hiding Out.* Beg. 12/11: *Throw Mama From the Train.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Three Men and a Baby.* #2—Through 12/10: *The Hidden.* Beg. 12/11: *Throw Mama From the Train.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 12/10: *The Princess Bride.* Beg. 12/11: *Wall Street.* #2—*Suspect.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Three Men and a Baby.* #2—Through 12/10: *The Running Man; Cinderella.* Beg. 12/11: *Throw Mama From the Train.* #3—*Flowers in the Attic.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*Cinderella; Nuts.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic.* #2—*The Running Man.* #3—*Teen Wolf Too.* #4—*Death Row Gameshow; Fatal Attraction.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Running Man.* #2—*Death Row Gameshow.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Cinderella; Teen Wolf Too.* #2—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.* #4—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.* #5—*Teen Wolf Too.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Cinderella; The Running Man.* #2—*Fatal Attraction; Nuts.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Running Man.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Nuts.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Cinderella; Dirty Dancing.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*Flowers in the Attic.* #4—*Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Nuts.* #2—Through 12/10: *The Trouble With Spys.* Beg. 12/11: *Wall Street.* #3—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Scared Stiff.* #4—*The Running Man.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles.* #4—*Cinderella.* #5—*Fatal Attraction.* #6—*The Running Man.* #7—*Teen Wolf Too.* #8—*The Trouble With Spys.* #9—*Wall Street.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 12/10: *Death Row Gameshow; Flowers in the Attic.* Beg. 12/11: *Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.* #4—*Dirty Dancing.* #5—*Fatal Attraction.* #6—*The Running Man.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Barfly; I've Heard the Mermaids Singing.* #2—*Baby Boom.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Fatal Attraction.* #2—*The Running Man.* #3—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Throw Mama From the Train.* #4—Through 12/10: *Cinderella.* Beg. 12/11: *Scared Stiff.* #5—*Flowers in the Attic.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Baby Boom.* #2—*Suspect.* #3—*Dirty Dancing.* #4—*Cinderella.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Cinderella.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Nuts.* #5—*Fatal Attraction.* #6—*The Running Man.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Running Man.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—Through 12/10: *The Trouble With Spys.* Beg. 12/11: *Baby Boom.* #3—*Fatal Attraction.* #4—Program Unavailable.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Three Men and a Baby.* #2—*Suspect.* #3—*Teen Wolf Too.* #4—*Flowers in the Attic.* #5—*Cinderella; The Princess Bride.* #6—*Death Row Gameshow.* #7—*The Trouble With Spys.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Cinderella.* #2—*Planes, Trains and Automobiles.* #3—Through 12/10: *Death Wish Gameshow.* Beg. 12/11: *Scared Stiff.* #4—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Wall Street.*

307. FLUSHING—UTOPIA—(454-2323). #1—Through 12/10: *Baby Boom.* Beg. 12/11: *Wall Street.* #2—*Three Men and a Baby.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Program Unavailable. #2—Program Unavailable.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 12/10: *Suspect.* Beg. 12/11: *Empire of the Sun.* #2—*Teen Wolf Too.* #3—Through 12/10: *The Trouble With Spys.* Beg. 12/11: *Three Men and a Baby.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nuts.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Cinderella.* #2—*The Running Man.* #3—Through 12/10: *Less Than Zero.* Beg. 12/11: *Wall Street.* #4—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—Through 12/10: *Suspect.* Beg. 12/11: *Throw Mama From the Train.* #3—Through 12/10: *Less Than Zero.* Beg. 12/11: *Wall Street.* #4—*Cinderella; The Hidden.* #5—*Barfly.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Teen Wolf Too.* #2—*Fatal Attraction.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Planes, Trains and Automobiles.* #2—Through 12/10: *Dirty Dancing.* Beg. 12/11: *Throw Mama From the Train.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Nuts.* #2—*The Running Man.* #3—*Cinderella.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Running Man; Surf Nazis Must Die.* #2—*China Girl; Student Confidential.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Suspect; Baby Boom.* #2—*Cinderella; Flowers in the Attic.*

322. SUNNYSIDE—CENTER—(784-3050). #1—Through 12/10: *Baby Boom.* Beg. 12/11: *Throw Mama From the Train.* #2—*The Running Man; Flowers in the Attic.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Flowers in the Attic.* #2—*Baby Boom; Cinderella.*

401. NEW DORP—HYLAN—(351-6601). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *The Running Man.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Dirty Dancing.* #2—*Baby Boom.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Planes, Trains and Automobiles.* #2—*Flowers in the Attic.* #3—*The Running Man.* #4—*Three Men and a Baby.* #5—*Nuts.* #6—*Teen Wolf Too.* #7—*Cinderella.* #8—Through 12/10: *Less Than Zero.* Beg. 12/11: *Wall Street.* #9—*Fatal Attraction.* #10—*The Trouble With Spys.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Flowers in the Attic; Cinderella.* #2—*Suspect.*

501. BELLMORE—MOVIES—(783-7200). Through 12/10: *Someone to Watch Over Me.* Beg. 12/11: *Baby Boom.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Dirty Dancing.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Nuts.* #2—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Scared Stiff.* #3—Through 12/10: *Baby Boom.* Beg. 12/11: *Wall Street.* #4—*The Princess Bride.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Running Man.* #2—*Baby Boom; Cinderella.* #3—*Three Men and a Baby.* #4—Through 12/10: *Flowers in the Attic.* Beg. 12/11: *Wall Street.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Running Man.* #2—*Baby Boom.* #3—*Three Men and a Baby.* #4—*Flowers in the Attic.* #5—*Fatal Attraction.* #6—*Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Nuts.* #2—Through 12/10: *The Running Man.* Beg. 12/11: *Wall Street.* #3—*Cinderella; Suspect.*

507. HEWLETT—HEWLETT—(791-6768). *Hello Again; Cinderella.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cinderella.* #2—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Planes, Trains and Automobiles.* #2—*Less Than Zero.* #3—Through 12/10: *Flowers in the Attic.* Beg. 12/11: *Wall Street.* #4—*Fatal Attraction.* #5—*Suspect.* #6—Through 12/10: *House of Games.* Beg. 12/11: *Throw Mama From the Train.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Flowers in the Attic.* #2—*Baby Boom.* #3—*Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 12/10: *Someone to Watch Over Me.* Beg. 12/11: *The Princess Bride.* #2—*Dirty Dancing.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Flowers in the Attic; Cinderella.* #5—*Planes, Trains and Automobiles.* #6—*Three Men and a Baby.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Cinderella; Like Father Like Son.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Running Man.* #2—*Suspect.* #3—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Throw Mama From the Train.* #4—Through 12/10: *The Princess Bride.* Beg. 12/11: *Wall Street.*

515. MALVERNE—TWIN—(599-6966). #1—*Someone to Watch Over Me.* #2—Through 12/10: *Dirty Dancing.* Beg. 12/11: *The Princess Bride.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Cinderella.* #2—*Fatal Attraction.* #3—*The Running Man.* #4—*Planes, Trains and Automobiles.* #5—*Teen Wolf Too.* #6—*Three Men and a Baby.* #7—*Flowers in the Attic.* #8—Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Wall Street.* #9—Through 12/10: *The Trouble With Spys.* Beg. 12/11: *Scared Stiff.*

518. MASSAPEQUA—PEQUA—(799-6464). *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Suspect.* #2—*Hello Again.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*Nuts.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dirty Dancing.* #2—*Barfly.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Barfly.* #2—*The Running Man.* #3—*Cinderella; Suspect.* #4—*Nuts.* #5—*Baby Boom.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Nuts.* #2—*Fatal Attraction.*

526. ROSLYN—ROSLYN—(621-8488). #1—*House of Games.* #2—*Dark Eyes.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Three Men and a Baby.* #2—*The Princess Bride.* #3—Through 12/10: *The Running Man.* Beg. 12/11: *Nuts.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 12/10: *Nuts.* Beg. 12/11: *Empire of the Sun.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Princess Bride.* #2—*Suspect.* #3—*Less Than Zero.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Nuts.* #2—*Fatal Beauty.* #3—*Planes, Trains and Automobiles.* #4—*Three Men and a Baby.* #5—*Teen Wolf Too.* #6—*Death Row Gameshow.* #7—*Cinderella; The Stranger.* #8—*The Running Man.* #9—*The Hidden.* #10—*Fatal Attraction.* #11—*Death Wish IV.* #12—*Flowers in the Attic.* #13—*Sign O' the Times; Dirty Dancing.*

531. WANTAGH—WANTAGH—(781-6969). *Hello Again.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Suspect.* #2—*The Princess Bride.* #3—Through 12/10: *The Trouble With Spys.* Beg. 12/11: *Wall Street.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—*Flowers in the Attic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Suspect.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Flowers in the Attic.* #5—*The Hidden.* #6—*The Running Man.* #7—*Less Than Zero.* #8—*Three Men and a Baby.* #9—*Teen Wolf Too.* #10—*Dirty Dancing.* #11—*Fatal Attraction.* #12—*Death Row Gameshow; Cinderella.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Planes, Trains and Automobiles.* #2—*Baby Boom.* #3—*The Princess Bride.* #4—*Flowers in the Attic.* #5—*Three Men and a Baby.* #6—*Teen Wolf Too.* #7—*Hiding Out.* #8—*Fatal Attraction.* #9—*The Running Man.* #10—*Hello Again.* #11—*Dirty Dancing.* #12—*Nuts; Less Than Zero.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect.* #2—*Fatal Beauty; Cinderella.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles.* #4—*Fatal Attraction.* #5—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Wall Street.* #6—*The Running Man.* #7—*Cinderella.* #8—Program Unavailable.

611. CORAM—PINE—(698-6442). #1—*Baby Boom.* #2—*The Running Man.* #3—*Cinderella; Someone to Watch Over Me.* #4—*Suspect.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Cinderella.* #4—*Fatal Attraction.* #5—*The Running Man.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*Dark Eyes.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Baby Boom. Planes, Trains and Automobiles.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts.*

618. ISLIP—ISLIP—(581-5200). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby; Cinderella.* #3—Through 12/10: *Fatal Attraction.* Beg. 12/11: *Wall Street.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 12/10: *Like Father Like Son.* Beg. 12/11: *The Principal.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Flowers in the Attic.* #2—*Cinderella; Fatal Attraction.* #3—*The Princess Bride.* #4—*Nuts.* #5—*Three Men and a Baby.* #6—Through 12/10: *The Running Man.* Beg. 12/11: *Wall Street.*

623. NORTHPORT—NORTHPORT—(261-8600). Program Unavailable.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*Death Row Gameshow.* #3—*The Running Man.* #4—Through 12/10: *Teen Wolf Too.* Beg. 12/11: *Wall Street.* #5—*Three Men and a Baby.* #6—*Flowers in the Attic.* #7—*Cinderella.* #8—*Planes, Trains and Automobiles.* #9—*Suspect.* #10—*Fatal Attraction.* #11—*The Princess Bride.* #12—*Nuts.* #13—Program Unavailable.

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 12/10: *Suspect.* Beg. 12/11: *Throw Mama From the Train.* **WEST**—*Dirty Dancing.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 12/10: *John and the Missus.* Beg. 12/11: *Coming Up Roses.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 12/10: *Cinderella; The Running Man.* Beg. 12/11: *Throw Mama From the Train.* #2—Through 12/10: *The Princess Bride.* Beg. 12/11: *Fatal Attraction.* #3—*Nuts.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 12/10: *Cinderella.* Beg. 12/11: *Wall Street.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Baby Boom.* #2—*Planes, Trains and Automobiles.* #3—*Suspect.* #4—Through 12/10: *Flowers in the Attic.* Beg. 12/11: *Wall Street.* #5—*Fatal Attraction.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Planes, Trains and Automobiles.* #2—*The Running Man.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 12/10: *Cinderella.* Beg. 12/11: *Dirty Dancing.* #2—Through 12/10: *Baby Boom.* Beg. 12/11: *Three Men and a Baby.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Planes, Trains and Automobiles.* #2—Through 12/10: *Dirty Dancing.* Beg. 12/11: *Throw Mama From the Train.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Three Men and a Baby.* #2—Through 12/10: *The Princess Bride.* Beg. 12/11: *Suspect.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Stranger.* #2—*Suspect.* #3—*Flowers in the Attic.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Running Man.* #2—*House of Games.*

704. HARRISON—CINEMA—(835-5952). *The Running Man.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Flowers in the Attic.* #2—*Fatal Attraction.* #3—*Nuts.* #4—*Planes, Trains and Automobiles.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*The Running Man.* #3—*Suspect; Cinderella.* #4—*Three Men and a Baby.* #5—*Baby Boom.* #6—*Flowers in the Attic.* #7—*Nuts.* #8—*Planes, Trains and Automobiles.* #9—*Dirty Dancing.* #10—*Less Than Zero.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Cinderella.* #2—*Suspect.* #3—*The Trouble with Spys.* #4—*Three Men and a Baby.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Planes, Trains and Automobiles.* #2—*Baby Boom; Cinderella.* #3—Through 12/10: *Flowers in the Attic.* Beg. 12/11: *Three Men and a Baby.* #4—Through 12/10: *Suspect.* Beg. 12/11: *Wall Street.* #5—*Fatal Attraction.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Dirty Dancing.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Flowers in the Attic.* #2—*Fatal Attraction.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Running Man.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Flowers in the Attic.* #2—*The Princess Bride.* #3—*Baby Boom.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Princess Bride.* #2—*Death Row Gameshow.* #3—*Teen Wolf Too; Nuts.* #4—*Barfly; Cinderella.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Dirty Dancing.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Cinderella; House of Games.*

718. RYE—RYE RIDGE—(939-8177). #1—*Baby Boom.* #2—*Planes, Trains and Automobiles.*

719. SCARSDALE—FINE ARTS—(723-6699). *Dark Eyes.*

720. SCARSDALE—PLAZA—(725-0078). *Dirty Dancing.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dirty Dancing.* #2—*Cinderella; Made in Heaven.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Hello Again.* #3—*Baby Boom.* #4—*The Running Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Fatal Attraction.* #4—*The Hidden.* #5—*Cinderella; The Trouble With Spys.* #6—*Planes, Trains and Automobiles.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Suspect.* #2—*The Trouble With Spys.* #3—*Teen Wolf Too.* #4—*Nuts.* #5—*Baby Boom.* #6—*Cinderella.* #7—*The Running Man.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 12/10: *The Princess Bride.* Beg. 12/11: *Suspect.* #2—*Dirty Dancing.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Three Men and a Baby.* #2—*Flowers in the Attic.* #3—*Dirty Dancing.* #4—*Hello Again; Cinderella.* #5—*The Running Man.*

755. NEW CITY—TOWN—(634-5100). #1—*Less Than Zero.* #2—Through 12/10: *The Princess Bride.* Beg. 12/11: *Wall Street.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Nuts.* #2—*Teen Wolf Too.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Running Man.* #2—*Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Suspect.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Baby Boom.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

763. STONY POINT—9 W—(942-0303). *The Principal; Teen Wolf Too.*

764. SUFFERN—LAFAYETTE—(357-6030). *Flowers in the Attic.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.*

802. DANBURY—CINEMA—(748-2923). #1—Through 12/10: *Cinderella.* Beg. 12/11: *Wall Street.* #2—*Fatal Attraction.*

803. DANBURY—PALACE—(748-7496). #1—*The Running Man.* #2—*Man on Fire.* #3—*Baby Boom.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Running Man.* #2—*Cinderella; Suspect.*

806. FAIRFIELD—COUNTY—(334-1411). Program Unavailable.

807. GREENWICH—CINEMA—(869-6030). #1—Program Unavailable. #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Nuts.* #2—*Fatal Attraction.* #3—*Baby Boom.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Nuts.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*The Running Man.*

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Cinderella; Like Father Like Son.*

813. SOUTH NORWALK—SONO—(866-9202). 12/9–10: *A Man in Love.* 12/11–17: *Matewan.*

814. SPRINGDALE—STATE—(325-0250). *Dirty Dancing.*

815. STAMFORD—AVON—(324-9205). #1—*The Running Man.* #2—*Man on Fire.*

816. STAMFORD—CINEMA—(324-3100). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—Through 12/10: *Less Than Zero.* Beg. 12/11: *Wall Street.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—Through 12/10: *Cinderella.* Beg. 12/11: *Wall Street.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Teen Wolf Too.* #5—*The Running Man.* #6—*Prom Night II.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Nuts.* #2—*Three Men and a Baby.* #3—(227-9619). *Less Than Zero.* #4—(226-6666). *Fatal Attraction.*

821. WESTPORT—POST—(227-0500). *Planes, Trains and Automobiles.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Suspect.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Running Man.* #2—*Fatal Attraction; Baby Boom.* #3—*Teen Wolf Too; Cinderella.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Running Man.* #2—*Student Confidential.* #3—*Teen Wolf Too.* #4—*Death Row Gameshow.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Death Row Gameshow.* #2—*Suspect.* #3—*Dirty Dancing.* #4—*Flowers in the Attic.* #5—*Three Men and a Baby.* #6—*Cinderella.* #7—*Hello Again.* #8—*Death Wish IV; Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Nuts.* #3—*Teen Wolf Too.* #4—*The Running Man.* #5—*Planes, Trains and Automobiles.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Pick-Up Artist; The Sicilian.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Running Man.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Sign O' the Times.* #2—*Teen Wolf Too.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Running Man.*

914. LIVINGSTON—COLONY—(992-0800). *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Flowers in the Attic.* #2—*Baby Boom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Barfly.* #2—*Three Men and a Baby.* #3—*Baby Boom.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Nuts.* #2—Through 12/10: *Fatal Beauty.* Beg. 12/11: *Throw Mama From the Train.* #3—*Flowers in the Attic; Cinderella.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Three Men and a Baby.* #2—*Dirty Dancing.* #3—*Suspect.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*The Trouble With Spys.* #3—*The Stranger.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Dragnet.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Flowers in the Attic.* #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). *Suspect.*

933. LINDEN—QUAD—(925-9787). #1—*Flowers in the Attic.* #2—*Three Men and a Baby.* #3—*The Running Man.* #4—*Dirty Dancing; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Dark Eyes.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Suspect.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Death Row Gameshow.* #2—*Cinderella; Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Three Men and a Baby.* #2—*Death Row Gameshow; Cinderella.*

951. CLOSTER—CLOSTER—(768-8800). *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Cinderella; Suspect.* #2—*Flowers in the Attic.* #3—*Planes, Trains and Automobiles.* #4—*Three Men and a Baby.*

953. EMERSON—TOWN—(261-1000). #1—Through 12/10: *The Running Man.* Beg. 12/11: *Wall Street.* #2—*Fatal Attraction.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Stakeout.* #2—*Like Father Like Son.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Running Man.* #2—*Fatal Attraction.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Nuts.* #2—*The Trouble With Spys.*

958. OAKLAND—TWIN—(337-4478). #1—*Nuts.* #2—*The Running Man.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 12/10: *Death Row Gameshow.* Beg. 12/11: *Scared Stiff.*

961. PARAMUS—BERGEN MALL—(845-4449). *Barfly; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Nuts.* #2—*Hello Again.* #3—*Baby Boom.* #4—*Flowers in the Attic.* #5—*Suspect.* #6—*Fatal Attraction.* #7—*Planes, Trains and Automobiles.* #8—*The Running Man.* #9—*Three Men and a Baby.* #10—*Three Men and a Baby.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Stranger.* #2—*The Princess Bride.* #3—*Sign O' the Times.*

964. RAMSEY—CINEMA—(825-2090). *Cinderella; Baby Boom.*

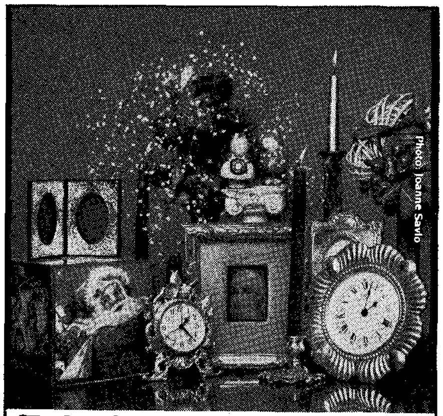
967. RIDGEWOOD—WARNER—(444-1234). #1—*Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Dirty Dancing.* #4—*Three Men and a Baby.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teen Wolf Too.* #2—*Baby Boom; Cinderella.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Teen Wolf Too; Date With an Angel.* #2—*Sign O' the Times; Dirty Dancing.* #3—*Jean de Florette; Cinderella.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 12/10: *Barfly.* Beg. 12/11: *Throw Mama From the Train.* #2—*Baby Boom.* #3—*Suspect.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Nuts.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Dirty Dancing.*



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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve.* Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **85, 101, 200, 213, 221, 223, 302, 307, 311, 321, 322, 400, 404, 501, 503, 504, 505, 510, 523, 608, 611, 616, 634, 636, 706, 709, 713, 718, 722, 724, 761, 803, 808, 900, 904, 916, 917, 931, 962, 964, 968, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 54, 221, 313, 521, 523, 714, 917, 961, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble.* Shot in Zimbabwe. (11/16/87) PG. **41, 62, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81, 526, 613, 719, 935**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **11, 47, 112, 200, 214, 220, 223, 310, 317, 404, 502, 511, 601, 520, 521, 530, 606, 608, 625, 627, 636, 637, 706, 710, 715, 720, 721, 725, 753, 814, 903, 919, 933, 937, 967, 969, 971**

EMPIRE OF THE SUN—(2 hr. 31 min.; 1987) Reviewed in this issue. PG. **25, 31, 61, 83, 309, 528**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 36, 64, 80, 90, 102, 103, 108, 109, 112, 206, 207, 210, 212, 215, 217, 219, 220, 222, 300, 302, 305, 314, 315, 401, 406, 505, 509, 512, 516, 517, 525, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 631, 634, 635, 705, 706, 709, 711, 715, 723, 757, 762, 802, 808, 819, 820, 900, 901, 904, 920, 921, 936, 953, 955, 962, 967**

FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **33, 104, 107, 112, 216, 530, 609, 918**

FLOWERS IN THE ATTIC—(1 hr. 35 min.; 1987) From the V. C. Andrews best-selling novel, this story deals with a woman who locks her children in the attic in order to remain in her father's will. With Louise Fletcher, Victoria Tennant, and Kristy Swanson. Written and directed by Jeffrey Bloom. PG-13. **3, 20, 31, 90, 92, 100, 103, 108, 109, 112, 200, 204, 207, 214, 216, 217, 220, 222, 304, 305, 316, 321, 322, 400, 406, 500, 504, 505, 509, 510, 512, 517, 530, 603, 606, 608, 616, 621, 625, 634, 702, 705, 706, 709, 711, 713, 753, 764, 903, 916, 918, 931, 933, 952, 962**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **4, 82**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **46**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **43**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around *him*—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53, 89**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The anonymous city that provides the backgrounds is Seattle. (10/19/87) R. **20, 51, 88, 509, 526, 703, 716**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 969**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 83**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **55**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Bret Easton Ellis's affectless little 1985 novel about super-rich Beverly Hills teenagers has been turned into a heartfelt but conventional film about friendship, loyalty, and love. The book's tone of studied languor and casual decadence has been betrayed, which is just as well, since few of us would have had the patience to watch scene after scene of beautiful young morons staring dully into swimming pools or drifting through orgies. The children self-importantly run in and out of their clubs and do enough cocaine to make a line from Los Angeles to San Jose. Yet amid the trivial narcissism there's one thing that's great—Robert Downey Jr.'s performance as the doomed Julian, an exuberant kid who freebases cocaine until he turns purple. Downey is so high-spirited that you can't take in that he's really in trouble; he doesn't seem like a boy who needs drugs to get high. When he falls apart, the picture becomes unexpectedly powerful. As for the rest, the swank junior decadence has an anthropological curiosity. With Andrew McCarthy as the straight-arrow Clay and Jami Gertz, uncontrollably nervous, as hapless Blair. Harley Peyton did the adaptation. Marek Kanievska directed. (11/23/87) R. **7, 33, 48, 112, 312, 313, 406, 509, 529, 606, 608, 706, 755, 816, 820, 903**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols,* a sprite of nature. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be, with an amazing number of plot developments propelled by people spying on one another or listening to one another's conversations. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone. The movie never comes fully to life. With James Earl Jones. PG-13. **11**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Wow, what drama! Streisand, who produced the picture, gives herself more tight close-ups and grandstanding tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. With a 50s-Broadway supporting cast: Maureen Stapleton, Eli Wallach, Karl Malden, Robert Webber, James Whitmore, William Prince. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 53, 66, 85, 101, 106, 110, 112, 206, 210, 212, 213, 218, 219, 300, 301, 310, 316, 318, 406, 503, 505, 506, 518, 520, 523, 525, 527, 528, 530, 603, 606, 608, 610, 612, 617, 621, 625, 631, 705, 706, 707, 714, 723, 724, 752, 756, 801, 808, 809, 819, 820, 904, 918, 921, 956, 958, 962, 971**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humility, and the audience shrivels. (12/7/87) R. **24, 32, 60, 67, 85, 100, 101, 102, 108, 112, 210, 215, 216, 217, 219, 220, 300, 305, 306, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 637, 705, 706, 709, 715, 718, 723, 759, 762, 801, 816, 819, 821, 901, 904, 915, 921, 936, 951, 952, 962, 967**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 61, 84, 101, 203, 213, 304, 503, 511, 514, 601, 527, 529, 600, 608, 619, 621, 625, 631, 700, 713, 714, 725, 755, 817, 963**

REPENTANCE—(2 hr. 25 min.; 1987) In Russian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried. With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **24, 36, 62, 67, 85, 90, 92, 100, 103, 104, 106, 107, 108, 109, 112, 200, 204, 207, 208, 212, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 318, 319, 322, 402, 406, 504, 505, 506, 512, 514, 517, 523, 527, 530, 602, 606, 608, 610, 611, 612, 621, 625, 631, 635, 703, 704, 706, 712, 722, 724, 753, 759, 803, 805, 810, 818, 900, 902, 904, 910, 912, 933, 937, 953, 955, 958, 962**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SCARED STIFF—(1 hr. 30 min.; 1987) A newlywed couple moves into a haunted house. With Andrew Stevens and Mary Page Keller. Screenplay by Mark Frost, Richard Friedman, and Dan Bacaner. Dir. Friedman. R. **3, 37, 107, 111, 209, 210, 218, 222, 306, 312, 503, 508, 517, 960**

SIESTA—(1 hr. 37 min.; 1987) We *dare* you to sit through it. Ellen Barkin, who seems eager to remake herself as a sex bomb, plays some sort of stuntwoman who can't keep her clothes on through a long, violent, hallucinatory few days in Spain. Awful. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **7, 35, 42, 87**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **10, 25, 30, 112, 214, 530, 911, 963, 969**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **7, 33, 60, 85, 200, 203, 223, 304, 309, 313, 321, 500, 505, 506, 509, 512, 514, 519, 523, 529, 600, 606, 609, 611, 625, 627, 634, 700, 702, 706, 708, 709, 724, 725, 760, 805, 822, 903, 919, 932, 937, 952, 962, 970**

TEEN WOLF TOO—(1 hr. 35 min.; 1987) The cousin of the original *Teen Wolf* deals with the problems of the first week of college, complicated, of course, by his hairy secret personality. With Jason Bateman and Kim Darby. Screenplay by R. Timothy Kring. Dir. Christopher Leitch. PG. **90, 111, 112, 207, 209, 210, 218, 219, 222, 304, 306, 309, 315, 406, 503, 514, 517, 530, 606, 608, 610, 625, 714, 723, 724, 756, 763, 818, 900, 902, 904, 911, 968, 969**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 22, 34, 52, 52, 84, 89, 106, 110, 112, 200, 202, 204, 214, 214, 219, 220, 300, 302, 304, 307, 309, 313, 406, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 612, 618, 621, 625, 636, 700, 706, 708, 709, 715, 722, 753, 801, 809, 810, 816, 818, 818, 820, 903, 914, 917, 919, 933, 938, 950, 952, 962, 962, 967, 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **40, 200, 202, 204, 220, 222, 313, 317, 322, 509, 514, 627, 631, 637, 918, 970**

THE TROUBLE WITH SPYS—(1 hr. 31 min.; 1987) A bumbling British spy helps to capture a Soviet agent running a drug ring. With Donald Sutherland, Ned Beatty, and Ruth Gordon. Written and directed by Burt Kennedy. PG. **33, 65, 109, 218, 219, 302, 304, 309, 406, 517, 600, 708, 723, 724, 920, 956**

WALKER—(1 hr. 35 min.; 1987) A disaster. Ed Harris struggles manfully to give some weight and density to the character of William Walker, a 19th-century adventurer, who, with the backing of business interests and a mercenary army, made himself president of Nicaragua for a couple of years. Rudy Wurlitzer, the screenwriter, and Alex Cox, the director, are so eager to nail the comic-book arrogance of American attitudes towards Nicaragua that they turn the movie into obvious burlesque. After a few minutes, the revue-skit anti-imperialism seems nothing more than trivial and heavy-handed. With Marlee Matlin, briefly. R. **5, 44, 87, 223**

WALL STREET—(2 hr.; 1987) Reviewed in this issue. R. **33, 48, 66, 89, 106, 111, 203, 218, 219, 306, 307, 312, 313, 406, 503, 504, 506, 509, 514, 517, 600, 610, 618, 621, 625, 633, 634, 709, 755, 802, 816, 817, 953**

★ **THE WANNSEE CONFERENCE**—(1 hr. 25 min.; 1987) In German, Eng. subtitles. Something of a stunt, but it has its own sardonic power. This German-Austrian co-production is a brisk, deadpan re-creation of a bureaucratic event—a gathering of jovial, hardworking men who make coarse jokes, squabble pleasantly among themselves, and between glasses of cognac debate the logistics of a plan to murder 11 million human beings. The conference, held at a lakeside villa in suburban Berlin, was called on January 20, 1942, by Reinhard Heydrich, chief of the Nazi security police. It lasted 85 minutes, and so does the film. The use of real time becomes a form of devasting irony. At this planning session of the Holocaust—a meeting not unlike a mid-level gathering in the steel or coal industry—the monstrous words and acts occur quickly, just like that. Nothing is made to *matter*, the way a dramatist can make things matter, and after a while we begin to look at the screen in despair. While recognizing the value of what the filmmakers are trying to do, we may still want more power and illumination. Among the actors, only Dietrich Mattausch, who plays Heydrich as a dashing prince of darkness—elated, vicious, self-dramatizing—gives us the release of theatricality. Produced by Manfred Korytowski, written by Paul Mommertz, and directed by Heinz Schirk. (12/7/87) **45**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

REVIVALS

BRIEF ENCOUNTER—(1 hr. 26 min.; 1946) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a man and woman married to different mates—this is what is meant by "bittersweet." Written by Noël Coward. Dir. David Lean. **8**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **20, 36, 40, 42, 66, 87, 88, 100, 103, 106, 109, 111, 112, 200, 204, 206, 209, 212, 214, 219, 222, 223, 300, 304, 306, 312, 313, 318, 321, 400, 406, 500, 504, 505, 506, 507, 508, 512, 513, 517, 523, 530, 606, 609, 610, 611, 612, 618, 621, 625, 631, 633, 636, 706, 708, 709, 714, 716, 721, 723, 724, 753, 802, 805, 812, 817, 818, 822, 900, 903, 918, 933, 938, 950, 952, 961, 964, 968, 969, 971**

DAS BOOT—(2 hr. 30 min.; 1981) In German, Eng. subtitles; dubbed version released as *The Boat.* A technically astonishing German-made World War II movie about life in the bilgy hell of a U-boat. It's heroic in a somber way—fear and the expectation of death are always present. Director Wolfgang Petersen does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. With Jürgen Prochnow. **9**

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **1**

THE KING OF MARVIN GARDENS—(1 hr. 44 min.; 1972) Jack Nicholson, Ellen Burstyn, and Bruce Dern are three hopeless, tormented losers wandering around in pre-casino Atlantic City during the chilling, deserted winter. Despite the considerable talent involved, the movie, a cult favorite, never achieves the soul-wrenching impact or nuances of irony it seems to be seeking. Dir. Bob Rafelson. **9**

LAURA—(1 hr. 28 min.; 1944) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **1**

PRIVATES ON PARADE—(1hr. 35min.; 1984) As a drag-show entertainer who signs on for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. Directed by Michael Blakemore. **2**

STRANGERS ON A TRAIN—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **1**

SUNDAY, BLOODY SUNDAY—(1 hr. 50 min.; 1971) A jazzily elegant, basically superficial film about two middle-aged Londoners, a man and a woman, both in love with the same youth, an easygoing, amiable, irresponsible artist. The movie moves from set piece to set piece, redeemed only by a quietly touching performance by Peter Finch. With Glenda Jackson and Murray Head. Dir. John Schlesinger. **8**

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. **8**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 and $45; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE–In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, thereby saving millions of lives; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colin Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, and Angela Goethals; opened 3/4/87. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hrs. 20 mins. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). All major credit cards. 2 hrs. 15 mins. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Richmond Hoxie, Liann Patison, Richard E. Council, Cheryl Giannini, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35; through 1/17. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards.● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hrs. All major credit cards. ● **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann as the relentless pursuer, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen**

Hayes Theater, 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ● **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Through 12/25, Tue. through Thur. at 8, Sun. at 7:30, $15 to $33; Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 to $29.50; and all performances from 12/26 to 1/3 (closing date) are $15 and $33. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great [illegible], written by Charles Marowitz, and directed [illegible] J. Antoon with *brio* and panache to spare. [illegible] production is inventive throughout, and [illegible] gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

CLOSED

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff,** 200 W. 45th St. (869-0550). 2 hrs. 30 mins. **IRLS**

OFF BROADWAY

ACTS OF FAITH—Marilyn Felt's play is set inside a hihacked 747 jet bound for the United States from the Middle East, and the lot involves a young hijacker and his hostage, a 35-year-old American Jewish woman; directed by William Foeller. The cast includes June Stein and Mark Zeisler. Tues. through Thurs. and Sat. at 8 (no Friday); Sun. at 2 and 7; from 12/12; $21.50. **Mosaic Theater** at the 92nd Street Y, 1395 Lexington Avenue (996-1100).

THE BOYS NEXT DOOR—Tom Griffin's play deals with conflicts in a story about four mentally disabled men who share an apartment as part of a hospital's outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (no Tuesday performances), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN—George Hearn and Ron Holgate star in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Mitchell Maxwell, and the choreography is by Richard Levi. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tues. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox (who plays Flora), Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Call theater for specifics. **The Vineyard Theater,** 309 East 26th Street (683-0696).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh, and the director is Paul Benedict. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **The Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GIFTS OF THE MAGI—A traditional holiday musical based on O. Henry's short story; with book and lyrics by Mark St. Germain, and music and lyrics by Randy Courts; directed by Steve Zorthian. Featured in the cast are John David Westfall, Jessica Beltz, Rebecca Renfroe, Dan Delafield, Martin Moran, and William McClary. Tues. through Sat. at 7,Sat. at 2, Sun. at 3; $16 to $32; through 1/2. **Lamb's Theater,** 130 West 44th Street (997-1780).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law, a star of the Paris operetta world; music by Michael Valenti, lyrics by Edwin Dulchin. Tammy Grimes, Victoria Brasser, Joaquin Romaguera, David Cryer, Keith Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MILK TRAIN DOESN'T STOP HERE ANY MORE—Elizabeth Ashley, Stephen McHattie, Amanda Plummer, Marian Seldes, Ava Haddad, and Luis Ramos are the star performers in an anniversary production of Tennessee Williams's play; Kevin Conway is the director. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. **WPA Theater,** 519 West 23rd Street (206-0523).

MOONCHILDREN—Michael Weller's look at students in the 60s; directed by Mary Robinson. With Cynthia Nixon, Sam Robards, Kathleen Wilhoite, Paul Soles, Alan Ruck, Geoffrey Nauffts, Kevin Anderson, Larry Block, Dan Desmond, Paul McCrane, Dave Florek, Jim Fyfe. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $16–$20. **Second Stage Theater,** 2162 Broadway (873-6103).

A MOST SECRET WAR—Kevin Patterson's play, based on the death and life of Alan Turing, British mathematician and decoder; directed by Jack Bettenbender. Featured in the cast are eight actors playing 21 characters. Tues. through Sat. at 8, Sun. at 3; $8; from 12/15. **Harold Clurman Theater,** 412 West 42nd Street (564-8038).

THE NO FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Perry Pirkkanen, John Henry Sellars, and Michael Wilding. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **47th Street Theater,** 305 West 47th Street (265-0794).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*(This Bitch of a Life),* Reinaldo Povod's one-act plays dealing with people living in a ghetto and their attempts to get out; directed by Bill Hart. With Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. Shakespeare Festival production at the **Public/LuEsther Theater,** 425 Lafayette Street (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play, with music, by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, and

Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation is provided via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 1/3/88. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

SERIOUS MONEY—Caryl Churchill's comedy, set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated); directed by Max Stafford-Clark; performed by the Royal Court Theater cast (Linda Bassett, Daniel Webb, Burt Caesar, Meera Syal, Scott Cherry, Joanne Pearce, Allan Corduner, and Paul Moriarty). Tues. through Sun. at 8, Sat. and Sun. at 3; through 12/27; $20 to $25. Shakespeare Festival's **Public/Newman Theater,** 425 Lafayette Street (598-7150).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE SIGNAL SEASON OF DUMMY HOY—Allen Meyer and Michael Nowak are the authors of the play about this year's Baseball Hall of Fame-nominated William Ellsworth "Dummy" Hoy, born totally deaf in 1862, who was a leading pro player from 1886 to 1903 (the signals used today were originated because of his impairment); driected by James Abar. Featured in the cast are Larry Bazzell, Cleto Augusto, Nancy Travis, Ben Thomas, Matthew Penn, Rick Carter, Gregory Chase, Dan Monahan, Francois Giroday, James Gleason, David Mogentale, Katherine Diamond, and Matthew Penn. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. At the **Hudson Guild Theater,** 441 West 26th Street (760-9810).

S.O.S.—A one-man six-character surrealistic study of contemporary life written and performed by Bert Young. Wed. through Fri. at 8, Sat. at 7 ahd 10, Sun. at 3; $20; 12/17 through 1/24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. Featured in the cast are Peyton Smith, Kate Valk, and Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 & 10; $15; 1/6 through February. **Performing Garage,** 33 Wooster St. (966-3651).

TAMARA—John Krizanc's participatory adventure takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford, Marilyn Lightstone, Leland Murray, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, and August Schellenberg. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TANGO APASIONADO—A dance-music-theater tale of romance and jealousy, set in Buenos Aires, based upon the works of Jorge Luis Borges; conceived, choreographed, and directed by Graciela Daniele. Featured in the cast are Norberto Carlos Simonian, Mercedes Acosta, Camille Saviola, Rene Ceballos, Lisa Reinhardt, Leonardo Cimino, Valarie Pettiford, Nicholas Gunn, Tina Paul, Mark Maxwell, Gregory Mitchell, and John Mineo. Presented by the INTAR Hispanic American Arts Center; Wed. through Sun. at 8, Sat. and Sun. at 3; $25; through 12/20. **Westbeth Theater Center,** 151 BankSteet (869-3530).

THAT SERIOUS HE-MAN BALL—Alonzo D. Lamont, Jr.'s play deals with the relationships and struggle of three black men who are striving to fulfill the expectations generated when they graduated from highschool; directed by Clinton Turner Davis. Featured in the cast are Walter Allen Bennett, Jr., Roger Guenveur Smith, and Tom Wright. $16. (Call for specifics.) **American Place Theater,** 111 West 46th Street (247-0393).

TRINITY—Edgar White's play looks at the experiences Africans and West Indians adjusting to London and how they come to terms with being displaced persons in England; directed by Oz Scott. With Al Freeman, Jr., Cortez Nance, Lanyard Williams, Vondie Curtis-Hall, Madge Sinclair, Paul Benjamin. Thur.-Sun. at 7:30, Sat. & Sun. at 3; $10 & $8; through 12/20. **Harry DeJur Playhouse,** 466 Grand St. (869-3981).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

WORDS FROM THE MOON—Amy Wright stars in Tom Ross's comedy which centers on the problems of a married couple who live with their daughter near a polluting power plant; directed by Bill Herndon. Wed.-Sun. at 8, Sat. & Sun. at 3; $15. **South Street Theater,** 424 West 42nd Street (279-4200).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters; enacted by the group's eleven ensemble members. Mon., (Tuesday is dark) Wed., Thur., Fri. at 8, Sat. at 7 and 10, Sun. at 3; $12; through 12/20. **Riverwest Theater,** 155 Bank Street (243-0259).

THE BEACON PROJECT—*The Lucky Chance,* a 300-year-old comedy by the early playwright, Mrs. Aphra Behn, is a comedy of England's Restoration period concerning the efforts of two young sparks to rescue two young ladies from their forced marriages to two rich old lechers; directed by Rob Barron. Swordplay enlivens the action. Featured in the cast are Ross Wasserman, Robert Aberdeen, Geraldine Singer, Mahala Buckingham-Clark, Anthony Moore, Leah Cartmell, Anthony John Lizzul, Paul Doherty, Stuart Lawrence, Elizabeth Huffman, and Ron Moore. 12/10 to 12, 12/14 to 29 at 8; $8. A Beacon Project performance at the **TOMI Theater,** 23 West 73rd Street, 16th floor (362-5777).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory to start the new season. A third play, *Indigo Blues,* by Judi Ann Mason, joins them in January. Featured in the company are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Mikell Pinkey (who also directs all three plays), Chuck Patterson, and Denise Burse-Mickelbury. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (718-636-0918).

THE BLACK EXPERIMENTAL THEATER—Written and directed by Van Dirk Fisher, *The Banjo Lesson* tells of the return of a New York corporate lawyer to her childhood home in the rural South. Featured in the cast are Joy Kelly, Henry Hayward, Jeremiah Wayne Birkett, Jr., and Audrey Dummett. Thurs. and Fri. at 8, Sat. at 8 and 10, Sun. at 3 and 5; $8; through 12/13. **Lincoln Square Theater,** 250 West 65th Street (307-7171).

CIRCLE REPERTORY THEATER COMPANY—Timothy Mason's *Only You* is about young love, high hopes, and bad dates; directed by Ron Lagomarsino. Featured in the cast are Greg Germann, Julie Boyd, Park Overall, Rob Gomes, and Bruce McCarty. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

CSC REPERTORY—Chekhov's *Uncle Vanya,* a comedy drama of unattainable love and lost hope, stars Austin Pendleton and Michael O'Keefe, revised by director Maria Irene Fornes. The cast also includes Ralph Williams, Margaret Barker, Alma Cuervo, Jen Jones, Bill Moor, and Patricia Mattick. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; from 12/9. **CSC Rep Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*The Gingerbread Lady,* Neil Simon's 1970 play about a pop singer; through 12/20. 1/7 through 31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; through 1/22; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; through 1/21; in repertory with Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*The Cabinet of Dr. Caligari,* adapted and directed for the stage from the story by Hans Janowitz and Carl Mayer, by Susan Mosakowski. It prophesized the rise of Hitler and the abuse of psychiatry in the totalitarian state. Featured in the cast are Terence Barrell, Terry O'Reilly, David Alton, Michael Ryan, Karla Baker, Michele Elliman, and Rob Elk. Wed. through Sun. at 7:30; $12; through 12/20. 12/10 through 27 at another of the four La Mama theaters: A double bill, featuring Robert Pinget's *The Hypothesis,* translated by Barbara Bray, featuring Ryan Cutrona, directed by Liz Diamond; and Nikolai Gogol's *The Diary of a Madman,* adapted, performed, and directed by Ismail Kanater. Thur. through Sun. at 8; $8. **La Mama Annex Theater,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—12/9 through 1/17, Don DeLillo's *The Day Room,* set in a psychiatric hospital, which describes the predicaments of hospital patients finding themselves in a world of collapsing realities; directed by Michael Blakemore. Featured in the cast are Mason Adams, J. T. Walsh, Timothy Carhart, Eric Swanson, Martha Gehman, John Spencer, Mary Beth Hurt, Michele Shay, and John Christopher Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club,** 55th Street between 6th and 7th Avenues (645-5848).

NEGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* is autobiographical in nature, about a young girl coming of age, her struggles and eventual changes in her life; directed by Edward G. Smith. Featured in the cast are Brenda Denmark, LaTanya Richardson, and Verneice Turner. Wed. at 3 and 8, Thur. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 12/13. Negro Ensemble Company at **Theater Four,** 424 West 55th Street (246-8545).

NEW DIRECTORS' FESTIVAL—12/10 through 12/19: *The Love Suicides at Amijima,* the final presentation of the Festival, is a 17th Century play by Chikamatsu, the masterpiece of Japan's greatest dramatist; directed by Jorge Cacheiro. Passion and honor collide in the mythic tale of a prostitute, her lover, and his wife. $12 (phone theater for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

NEW YORK SHAKESPEARE FESTIVAL—First of the six-year marathon Shakespeare Festival is *A Midsummer Night's Dream,* and let us tell you something about it (what? you know? no you don't!). It's set in Brazil's northern Behai at the turn of the century and will incorporate aspects of voodoo into the supernatural aspects of Shakespeare's fantasy. It's directed by A. J. Antoon, and features Lorraine Toussaint as Titania, Elizabeth McGovern as Helena, F. Murray Abraham as Bottom, Carl Lumbly as Oberon, and Geoffrey Owens as Puck. Tues. through Sat. t 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; from 12/7. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—A revival of Moliere's *The Imaginary Invalid,* directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater Company**, 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Mon. through Sat. at 8, Sun. at 3; $10. Theater at **St. Benedict Church,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY COMPANY—Anne Phelan's *Wake: A Farce*, story of an Irish-Catholic family bewildered by a secret marriage, a changed will, and a missing corpse, who gather to mourn the passing of their matriarch; directed by Thom Yarnal. Featured in the cast are Christine Whelan, Robin Bennett, Ruth Summers, Ed DiFalco, Ruth Sherman, Charles Stuart Feldman, Pamela Rickey, Mary-Beth Gregg, Gerald Prager, James Kevin Hargrove, Donna Orlando, Phil Harper, Kevin Monahan, Angela Madden, and Mark McCoy. Tues. through Sun. at 7; through 12/20; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLACK MONDAY FOR HI-TECH HENRY—Rob Inglis stars as Henry, a corporate raider who is planning yet another takeover when he is overtaken by the 1987 Wall Street crash and environmental activists; directed by C. H. Parker. Fri., Sat., and Wed. at 8; $10. Presented by Fools Company at **Douglas Fairbanks Theater,** 432 West 42nd Street (307-6000).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CAFE TOULOUSE—James Edward Luczak's play deals with the lives of kitchen workers in a run-down French Quarter restaurant. Featured in the cast are Phoenix Ensemble members Shelley Crandall, Carter Inskee, Harold James, Diane Reynolds, and Reenie Upchurch. Through 12/19 (except Sunday) at 8; $8. **Raft Theater,** 432 West 42nd Street (279-4200).

CLOUD 9—A revival of Caryl Churchill's play about sexual repression and role conditioning; directed by Michael Shane Rogers. Featured in the cast are Dan Pleva, Cathy Matthews, Nick Hayden, Gerald Halter, Steven Gruwell, Annie Black, and Adriana Bate. Thur. through Sat. at 8, Sat. at 2, Sun. at 3; $8 to $10. **TOMI Terrace,** 23 West 73rd Street (679-7576).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DOUBLE BILL—John Carlino's *Snow Angel,* directed by Cydney Cort, and John Guare's *The Loveliest Afternoon of the Year,* directed by Morgan Donohue. 12/10, 11, 12, 13, and 17, 18, 19, 20 at 8; $8. **Colony Theater,** 486 Amsterdam Avenue (877-6907).

DRESS SUITS TO HIRE—A tale of two hard-boiled sisters examining their lives amid the trappings of their clothing-rental store home; written and directed by and starring Lois Weaver and Peggy Shaw. Wed. through Fri. at 8, Sat. at 6:30 and 9; $10; through 1/16. **Interart**, 529 West 52nd Street (246-1050).

THE ENCLAVE—Arthur Laurents's play tells of a group of close-knit friends disturbed when the one bachelor in their midst, a discreet homosexual, invites his lover to join the group; directed by Julia McLaughlin. Featured in the cast are Howard Thoresen, Keith Michl, Barbara Berque, Scott C. Krohn, Susan Farwell, David McConnell, Marjorie Feenan, Randy Kelly, and Jesse N. Holmes. Wed. through Sat. at 8, Sun. at 7; $8; through 12/20. **Noho Theater**, 2 Bond Street (496-2533).

EXPLANATION OF A XMAS WEDDING—Robert Patrick's play depicts a passionate romance between an anarchist poetess and a conservative young architect in Greenwich Village before the first World War; directed by Natalie Sandler. Thurs. through Sun. at 8; 12/24 through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

FOUR TO EXPLORE—Four one-act plays, performed two a night: Program I: W. W. Jacobs's *The Monkey's Paw*, in which a poor Scottish family are granted three wishes from a magic charm. And Larry Campbell's *Robby*, about a male nurse and the eight-year-old boy with terminal AIDS he is caring for in the hospital. Program II: William Mastrisimone's *A Tantalizing*, in which soeone invites a bag person home for dinner. And Jeanette Goldsmith's *The Charge,* which follows an Indian child from New Delhi as he rapidly takes over a middle America family. From 12/9 to 20. Wd. through Sat. at 8, Sun. at 2 and 7; $8 (check theater for programs and details). **Art and Work Ensemble,** 870 Sixth Avenue (213-0231).

HECUBA—Elizabeth Bove stars in Euripides' play, translated here by William Arrowsmith; followed by an original Satyr play by Nicholas Fofonoff, based on the myth of Theseus and the Minotaur, on 12/9, 10, and 11. *Hecuba,* alone, will play 12/12 at 5 and 8. **Pelican Studio Theater,** 750 Eighth Avenue (595-5673).

HALL OF NORTH AMERICAN FORESTS—Three hitherto unperformed one-act plays by Lanford Wilson: *The Bottle Harp,* about a writer from Omaha who comes to Manhattan to visit his sister; *Say De Kooning,* about three gay friends sharing a summer house in the Hamptons, and *A Betrothal,* billed as a horticultural comedy; directed by William Lucas Walker, Max Jaffae, and Claris Nelson. With Kevin Cristaldi, Beth Koules, Susanna Banks, Mimi Bensinger, Maggie Burke, Tom Celli. Thur.–Sun. at 8; $8. **Sanford Meisner Theater,** 164 Eleventh Avenue (864-3452).

MERRY CHRISTMAS, MISS MOLLY—Paul Surace's comedy about a pregnant teen-aged runaway's first night in New York City on Christmas Eve. Thur. through Sat. at 8, Sun. at 3; 12/10 through 12/20; $8. **Nat Horne Theater**, 440 West 42nd Street (1-718-625-1861).

OKLAHOMA SAMOVAR—Alice Eve Cohen's tale of the only Jews in the 1889 Oklahoma Land Rush; directed by Lou Rackoff. Featured in the cast are Jean Barker, Marisa Zahler, Ben Gotlieb, Michele Seyler, Jacob Harran, Paticia Norcia, and Tara Hugo. Thur. through Sat. at 8, Thur. at 2, Sat. and Sun. at 3; through 12/13; $10. **The Cubiculo Theater,** 414 West 51st Street (279-4200).

THE RACKET—Matthew Gottlieb stars as the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. With Robert Cicchini, Howard Samuelson, Dustin R. Evans, Peter G. Morse, James A. Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, Jordon Lund. Thur. through Sat. at 8, Sun. at 2:30; $10. **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

RUM AND COKE—Keith Reddin's comedy about a young man's political coming of age during the Bay of Pigs incident in 1961; directed by Warren Manzi. With Jim O'Malley, Nadja von Loewenstein, Anthony Carrion, Michael Worth, Jim Fry, Patrick Welsh, Mitchell Calder, W. MacGregor King, Manny Alfaro, William Hill. Wed. through Sun. at 8; $10.**Courtyard Playhouse,** 39 Grove Street (675-2647).

THE SEAGULL—Anton Chekhov's play is updated to the Hamptons of the 1980s; directed by R. Jeffrey Cohen. Featured in the cast are George McGrath, Daniel O'Shea, Lisa Diton, and Carrie Owerko. Wed. through Sat. at 8, Sun. at 7; $10; through 12/20. **RAPP Theater**, 220 East 4th Street (529-5921).

SLASHER—A new splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 1/9; $10. **Wings**, 112 Charlton Street (645-9630).

THE STICKER TREE—Grace Cavalieri's play, directed by Shela Xoregos. Featured in the cast are Mary Tahmin, Alex Paul, Dawn Kelly, and Kia Graves. It's a free lunchtime theater. Bring your own lunch! Mon. through Fri. at 12:25 to 1 p.m.; through 12/11. **Hartley House,** 413 West 46th Street (595-6185).

THREE BY SHEPARD—*Icarus's Mother, Red Cross,* and *Action*, three one-acters directed by Barbara Bregstein. With Maris Heller, John Sarno, Donne Kinderman, Steve Rosenbaum, Leslie Levinson, H. Shep Pamplin, Doug Mancheski. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 8; $10; through 12/27. **William Redfield Theater,** 354 West 45th Street (972-0672).

THE THREE SISTERS—Chekhov's play, directed by Jayne Brookes. Featured in the cast are Patty Owen, Susan Costelloe, J. J. Jense, Michael Stratford, Sarah Daly, William Merrell, Michael Dorsey, Richard Baddey, Tom Godfrey, Dave Wright, and Patrick Mickler. 12/9, 10, 12, 17, 19 at 8, 12/13 and 20 at 2. **The Kittridge Club,** 109 East 39th Street (989-7291).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play, directed by Mary Freet Everson, explores the journey of a widower as he struggles to stop mourning and start living again. 12/10, 11, 12 at 8; $5. Performed by Washington Square Players at **Theater on the Square**, 32 Washington Place (998-5278).

US—Judith Malina directs this play, by Karen Malpede, which is about the sexual life of two sets of parents and of their children who as adults are drawn into a wildly passionate, yet tortured, love affair. With Crystal Field and George Bartenieff who perform all six characters in the play. 12/17–1/10; $4. **Theater for the New City,** 155 1st Ave. (254-1109).

WEST INDIAN PLAY—Stafford Ashani's comedy, directed by Olivier Stephenson, deals with the age-old battle between the sexes. It's a Caribbean immigrant story with a slight bohemian twist. With Raye Dowell, Michael Bernard, Shirley Parkinson. Fri. at 8, Sat. at 7:30, (12/12 at 5); $10; through 12/19. **Paul Robeson,** 40 Green Avenue, Brooklyn (718-783-9794).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; $10; through 12/13. **Wings,** 112 Charlton Street (645-9630).

ZUGSWANG—*Forced Move*, a play by Jane Lindberg, directed by William J. Schuster III, showing chess as a mirror of life, death, war, God, and sex. Thur. through Sat. at 8; through 12/12; $8. **The Actors Factory,** 149 West 29th Street (594-1494).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ULIAN BARROW—Paintings of cityscapes in New York, London, and Venice; through 12/31. Coe Kerr, 49 E. 82nd St. (628-1340).

TUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

ERBERT FERBER—Recent paintings by one of the few surviving members of the New York School; through 1/2. Knoedler, 19 E. 70th St. (794-0550).

ETER HEINEMAN—Paintings of heads set against architectural backgrounds; through 1/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

ARION KENYON JONES/ROGER HALIK—Recent abstract paintings on paper mounted on canvas/Colored photographs of rocks; through 1/2. Urdang, 23 E. 74th St. (288-7004).

OBERT M. KULICKE—Thirty-five recent paintings and monotypes of seascapes and still-life subjects; through 1/9. Davis & Langdale, 231 E. 60th St. (838-0333).

ILL MACLEAN/ITALO SCANGA—Sculptures that refer to Scottish history, made with materials such as driftwood and bone/Works on paper. Through 12/24. Simon/Neuman, 42 E. 76th St. (744-8460).

ARBARA MAVRAKAKIS—Recent paintings; through 12/19. Ralph, 43 E. 78th St. (288-5222).

AN MIRO—Works on paper and aquatints from 1974–1981; through 12/31. Silberberg, 16 E. 79th St. (861-6192).

RMANDO MORALES—Eleven large-scale paintings of nudes in enigmatic situations; through 12/19. Bernard, 33 E. 74th St. (988-2050).

ETER PETTUS—Geometric paintings; through 12/19. Perlow, 980 Madison Ave. (517-5858).

HARLES POLLOCK—Large-scale abstract paintings in vertical formats, painted between 1967–1969; through 1/9. McCoy, 19 E. 71st St. (570-2131).

RSULA MORLEY PRICE—Porcelain pottery with mat glazes made from oak and chestnut ash; through 1/22. Graham, 1014 Madison Ave. (535-5767).

APHAEL SOYER—Realist paintings from 1920 to the present, by this 88-year-old artist; through 12/29. Forum, 1018 Madison Ave. (772-7666).

UNNAR TORVUND—Sculptures and wall reliefs; through 1/8. ASF, 127 E. 73rd St. (879-9779).

ERNARD VENET—New drawings and sculpture; through 12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

EI YU—Watercolors in a series entitled, "Memories of China,"; 12/10–1/16. Wender, 3 E. 80th St. (734-3460).

57th Street Area

ILLIAM BAILEY—Drawings and prints; through 1/6. Schoelkopf, 50 W. 57th St. (765-3540).

TANLEY BOXER—Recent abstract paintings with heavily built-up surfaces; through 12/21. Emmerich, 41 E. 57th St. (752-0124).

AUL CADMUS—Recent paintings and drawings; through 1/16. Midtown, 11 E. 57th St. (758-1900).

JO ANNE CARSON/WILLIAM HARPER—Large-scale narrative paintings/Enamel brooches that combine gold, silver, pearls, and semi-precious stones with cast-off materials such as flip tops and beach glass. Through 1/9. Siegel, 25 W. 57th St. (586-0605).

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; through 12/31. Frumkin, 50 W. 57th St. (757-6655).

RALSTON CRAWFORD—Abstract paintings, drawings, and photographs; through 1/2. Miller, 41 E. 57th St. (980-5454).

HELEN FRANKENTHALER—New paintings on canvas and paper; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

ROBERT GOODNOUGH—Recent paintings and sculpture; Through 1/9. At Shippee, 41 E. 57th St. (319-2041) and the Exhibition Space at 112 Greene St.

P.S. GORDON/ANNE DUNN—Watercolor still lifes/Paintings of studio interiors and New Brunswick landscapes; through 12/30. Fischbach, 24 W. 57th St. (759-2345).

JOHN HUBBARD—Paintings of abstracted landscapes and flowers by an American artist who has lived in England since 1960; through 1/3. Jacobson, 50 W. 57th St. (582-4695).

JOHN HUBBARD/S.W. HAYTER—Paintings and charcoal drawings/Etchings from 1933–1982; through 1/6. Armstrong, 50 W. 57th St. (582-8581).

PAUL HUNTER/MISCHA KUBALL—Black ceramic sculptures that refer to landscape/An installation of wall structures and light beams. Through 1/2. De Nagy, 41 W. 57th St. (421-3780).

JON KESSLER—New sculpture; through 12/19. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

JOAN MIRO/MARK ROTHKO—Large-scale and mural-size paintings by both; through 1/2. Pace, 32 E. 57th St. (421-3292).

COSTANTINO NIVOLA—Twelve marble sculptures completed during the past two summers in Italy; through 12/31. Washburn, 41 E. 57th St. (753-0546).

ELSA RADY—Ceramic sculptures with lustrous 40's and 50's California glazes; through 1/2. Solomon, 724 Fifth Ave. (757-7777)

EDDA RENOUF—Recent drawings; through 1/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

JOSE MARIA SICILIA—Recent small-scale paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

JONATHAN TALBOT—Recent collages; through 12/19. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

BILL TRAYLOR/JUSTIN MCCARTHY—Watercolors and drawings that reflect his background as a slave on a farm in in Alabama/Watercolors and drawings. Through 1/16. Ross, 50 W. 57th St. (307-0400).

East Village

RICHMOND BURTON—Recent paintings in a series entitled "Elixir Tetrameria"; through 12/20. Postmasters, 66 Ave. A (477-5630).

EVA HESSE—Sculpture and drawings from 1965–1968; through 12/31. Hearn, 735 E. 9th St. (598-4282).

CHRIS HUESTIS—Paintings that have social and political themes; through 12/30. P.A.C.A., 131 E. 7th St. (517-0937).

ADAM KURTZMAN—Paper-maché masks, busts on pedestals, and life-size figures; through 12/20. On the Wall, 328 E. 11th St. (460-0963).

MACDONALD AND SALTER—"Building Projects 1982–1987"—architectural drawings and models by this London-based partnership; through 1/3. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JESSE MURRAY—Works on paper; through 1/3. Sharpe, 175 Ave. B (777-4622).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

JODY PINTO—Video tapes, models, drawings, and photo-documentation that trace the fabrication and installation of the artist's pedestrian bridge, "Fingerspan," in Philadelphia's Fairmount Park; through 12/20. Bromm, 170 Ave. A (533-4233).

SoHo and TriBeCa

CAROL ANTHONY—Dream-like landscape paintings and mixed-media boxes executed in England during the past year; through 12/24. Davidson, 415 W. Broadway (925-5300).

GEORG BASELITZ—Twenty works from 1964 through 1978, by this artist who has since become known for his paintings of upside-down images; through 12/23. Boone, 417 W. Broadway (431-1818).

ALIGHIERO E BOETTI/VICTOR BURGIN—Recent assemblage works/Photographic pieces with images appropriated from advertising billboards; through 1/2. Weber, 142 Greene St. (966-6115).

ROBERT BORDO—Painted maps of land and water masses; through 1/6. Alexander, 59 Wooster St. (925-4338).

KATHERINE BOWLING—Landscape paintings; through 12/30. Esman, 70 Greene St. (219-3044).

BROTO—Recent paintings by a Spanish-born artist; through 12/19. Van Eck, 420 W. Broadway (219-0717).

CRAIG BUCKBEE/PAUL HEROUX—Paintings on screens/Painted ceramic vessels; 12/10–1/9. Erpf, 568 Broadway (925-6160).

PAUL CHALEFF—Ceramic vessel forms that range from from 1½ feet to six feet in height; through 12/31. Allen, 560 Broadway (334-9710).

CLEGG & GUTTMANN—New works; through 12/19. Gorney, 100 Greene St. (966-4480).

MAX COYER—Recent still-life paintings that refer to 17th-century Dutch genre painting; through 12/26. Gruenebaum, 415 W. Broadway (966-3646).

FORD CRULL—Heavily-impastoed oil paintings that mix motifs from popular and primitive cultures; through 1/9. M-13, 72 Greene St. (925-3007).

ADAM CVIJANOVIC—Figurative oil paintings in triptych format; through 12/23. Cutler, 164 Mercer St. (219-1577).

RANDALL DEIHL—Paintings of American towns and rural landscapes; through 12/23. Milliken, 98 Prince St. (966-7800).

VINCENT DESIDERIO—Narrative figure paintings; through 1/2. Lang & O'Hara, 568 Broadway (226-2121).

GIANNI DESSI—New paintings in which the artist explores his interests in abstraction and in traditional artistic methods; through 12/19. Sperone Westwater, 142 Greene St. (431-3685).

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ART

MARY FISH—A sculptural installation in ten parts entitled, "Maiden Voyage"; through 1/2. Siegeltuch, 568 Broadway (431-3550).

ELLEN GARVENS—Photographic and sculptural combines; through 1/9. Baum, 109 Hudson St. (219-9854).

GEORGE D. GREEN—New paintings that combine formalist geometry with expressionistic gestures; through 1/2. Meisel, 141 Prince St. (677-1340).

WALTER GURBO—Wall pieces and painted constructions; through 12/19. Natkin, 395 Broadway (925-4499).

STEWART HITCH—Recent abstract paintings; through 12/23. Shainman, 560 Broadway (966-3866).

JASPER JOHNS—Lead reliefs; 12/12–1/9. Lorence-Monk, 568 Broadway (431-3555).

ADRIAN KELLARD/REGINA DELUISE—Carved and painted wood reliefs of nocturnal scenes/Black-and-white photographs of Italian landscapes and interiors; through 12/30. Schreiber/Cutler, 171 Spring St. (925-1441).

BERTRAND LAVIER—Paintings and wall and floor sculptures of everyday objects painted in luminous colors; through 1/2. Gibson, 568 Broadway (925-1192).

LISA LAWLEY—Recent paintings; through 1/2. Beitzel, 113 Greene St. (219-2863).

KEITH MILOW/LOIC LE GROUMELLEC—Gouaches with architectural motifs/Minimal, monochromatic landscape paintings. Through 12/23. Wood, 127 Spring St. (431-6003).

PAUL MOGENSEN—Large-scale minimal paintings in pure colors with mat and glossy surfaces; through 12/23. Thorp, 103 Prince St. (431-6880).

HENRY PEARSON—Linear, optical paintings from the 60's and 70's, and hard-edge geometric paintings from the 80's; through 1/9. Pearl, 420 W. Broadway (966-5506).

JOSEPH RAFFAEL—Recent oil paintings and watercolors of the nature surrounding the artist's new home in France, plus portraits of his wife and self-portraits; through 12/16. Hoffman, 429 W. Broadway (966-6676).

ED RUSCHA—"Lunette" paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; through 1/2. Castelli, 142 Greene St. (431-6297).

EDWIN SCHLOSSBERG—A series of works entitled "Maps Songs Lenses," in which the artist's poems are rendered on various materials; through 12/24. Feldman, 31 Mercer St. (226-3232).

LEON POLK SMITH—Five decades of geometric paintings; through 12/19. DiLaurenti, 383 W. Broadway (925-5100).

VANESSA HEDWIG SMITH—Paintings and drawings; through 12/30. Dome, 578 Broadway (226-5068).

SERGE SPITZER—An installation and new work from his "About Sculpture" series; through 12/19. Brandt, 568 Broadway (431-1444).

ROBERT STANLEY—Recent portraits, all of the same person; through 12/24. Davis, 568 Broadway (219-1444).

JOHN TORREANO—New works; through 12/19. McDonald, 560 Broadway (966-1001).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

BILL WOODROW—New sculptures composed of found objects scavenged from the streets of Manhattan; through 12/23. Gladstone, 99 Greene St. (431-3334).

Other

SYBIL ANDREWS—Linoleum block prints from 1929–1979; through 12/31. Ryan, 452 Columbus Ave. (799-2304).

CHRIS BURDEN—A recent project that consists of 625 model submarines; through 12/23. Burgin, 270 Lafayette St. (219-8379).

GIORGIO DE CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

ERIC GOODE—Recent sculptural assemblages; through 12/23. 56 Bleecker, 56 Bleecker (219-8836).

GREY ORGANISATION—Collaborative paintings in enamel on canvas; through 12/19. Neale, 320 Lafayette St. (431-5077).

JAMES HARRISON—A retrospective of works on paper from the past forty years, in paint and mixed-media; through 12/20. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHRISTOPHER LUCAS—New paintings that incorporate wood and fabric; through 12/19. Good, 39 Great Jones St. (420-9063).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Madison Ave. (249-8950). "Southern Splendor: Masterworks of Colonial Silver From the Museo Isaac Fernandez Blanco, Buenos Aires"; through 12/23.

CARUS—872 Madison Ave. (879-4660). Collages, drawings, and watercolors by Huszar, Kassak, Kliun, Kupka, Leger, Richter; through 12/23.

C.D.S.—13 E.75th (772-9555). "Ideas," with works by Attie, Schwimmer, Oatman; through 1/2.

CECIL—16 E. 72nd St. (517-3605). Contemporary silverpoint drawings by Bruggeman, Dinnerstein, Itatani, Michael, Sherk, others; through 1/9.

HAMILTON—19 E. 71st St. (744-8976). "Woodwork," with works by Artschwager, Biederman, Kiester, Pozzi, others; through 1/5.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works in lead by 42 artists, including Andre, Beuys, Gormley, Johns, Kounellis, Lewitt, Marden, Shapiro, Serra, Wilmarth, others; through 1/20.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe, 1914–1939; through 1/30.

MATHES—851 Madison Ave, (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

SHEPHERD—21 E. 84th St. (861-4050). "Füssli Through Tiffany," with 19th and 20th-century paintings, drawings, and sculpture; through 1/10.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). American works on paper from the early 1900's to the 1970's; through 12/27.

WEINTRAUB—988 Madison Ave. (879-1132). Works by Chagall, Greco, Marini, Zuniga; through 1/9.

57th Street Area

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists, including Albright, Bloch, Hartley, O'Keeffe, Prendergast, Shahn, others; through 12/30.

DONSON—24 W. 57th St. (245-7007). Rare prints by Blake, Dürer, Goya, Hogarth, Whistler, others; through 12/31.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by Bresdin, Escher, Helleu, Redon, others; through 1/30.

FRENCH—41 W. 57th St. (308-6440). "Frivolity and Mortality: The Tradition of Vanitas in Contemporary Painting," with works by Beal, Cretara, Fish, Galuszka, Neel, Piccolo, Weiskopf, Witkin, others; through 12/26.

FRUMKIN—50 W. 57th St. (757-6655). Recent large-scale monotypes by Amenoff, Drake, Brown, LaNoue, McGarrell, Phillips, others; through 12/31.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

JANIS—110 W. 57th St. (586-0110). "Recent Tendencies in Black and White," curated by Jerry Saltz, with works by 13 artists, including Charlesworth, Halley, Kruger, McCollum, Taafe, Vaisman, others; through 12/24.

KENT FINE ART—41 E. 57th St. (980-9696). "Fictions," with works from the 18th, 19th, and 20th centuries, by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, Moran, Parrish, others; through 12/31. Also at Marcus, 578 Broadway.

LAMAGNA—50 W. 57th St. (245-6006). "Messages," with works by Attie, Dwyer, Hammond, Kuebel, Rosenthal, Shaver, Silverthorne, Spero; 12/10–1/9.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; 12/15–1/30.

ROSENBERG—20 W. 57th St. (757-2700). "Five Women Artists," with works by Blumenfeld, Getz, Katzen, Kurz, Stern; through 12/24.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Creatures Great and Small," with works by Barnet, De Forest, Graves, McCracken, Miller, Uttech, Wilde; through 12/24.

East Village

GREATHOUSE—157 Ave. B (460-8000). "Signs of Intelligent Life," with works by artists who show with FEATURE, a Chicago-based gallery; through 12/23.

NATURE MORTE—204 E. 10th St. (420-9544). Works by Carrino, Doran, Noland, Ross; through 12/27.

P.P.O.W.—337 E. 8th St. (529-1313). Works by 100 women artists celebrating the 10th anniversary of *Heresies*, a feminist publication on art and politics; through 12/20.

TRADITION THREE THOUSAND—273 E. 10th St. (529-1411). Cast replicas of sculptures from Bali, India, Nepal, and Tibet, plus sculptures by Paunov and Lowe; through 12/31.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "We the People," with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; through 12/23.

AUCHINCLOSS—558 Broadway (966-7753). Works by Kirkeby, Vedova, Walker; through 12/23.

CASTELLI—420 W. Broadway (431-5160). "Similia/Disimilia," curated by Rainer Crone; also at Sonnabend, 420 W. Broadway; 12/5–22 (See Columbia University under Group Shows, "Other").

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 12/29.

COOPER—155 Wooster St. (674-0766). Works by gallery artists; through 12/23.

COWLES—420 W. Broadway (925-3500). Recent works by gallery artists; through 1/9.

EINSTEIN—591 Broadway (226-1414). Works by gallery artists; 12/15–1/16.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Melee," with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled "Heretic Chapel"; a window installation by Connie Fitzsimmons and Bruce Meisner; "Ad Interiori Deserti," by the Anonymous Artist; through 12/25.

GRASS ROOTS—131 Spring St. (431-0144). Nativity scenes from Latin America, by Aguilar, Blanco, Jimenez, others; through 1/3.

KELLY—591 Broadway (226-1660). Small-scale works by 14 artists; through 12/30.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/30.

MILFORD—560 Broadway (966-8755). "The Errant Sign," with works by Alexander, Duff, Förg, Goldstein, Richter, others; through 1/2.

RASTOVSKI—560 Broadway (966-4571). "New Renaissance Voices," with paintings and sculpture by Beuys, Ceccobelli, Freeman, Salvatore, Trockel, others; through 1/2.

SHAPOLSKY—99 Spring St. (334-9755). Works by Falkenstein, Manning, McFarlane, Reynal, Waitzin; through 1/16.

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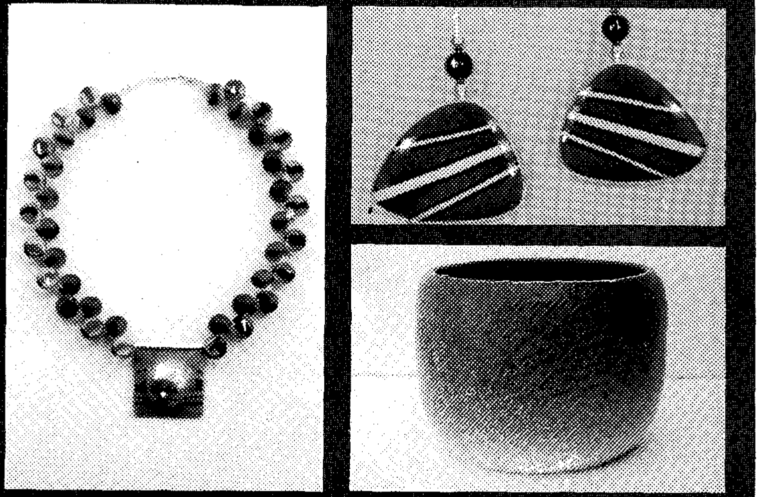

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ART

SOHO CENTER FOR VISUAL ARTISTS— 114 Prince St. (226-1995). Works by Henderson, Johnson, Nakazawa, Simons; through 1/9.

SOLO—578 Broadway (925-3315). Works by Fischer, Kass, Kessler, Messner, Nadin, Storey; through 12/31.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Dissimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; through 1/30 (see Castelli, under Group Shows, "SoHo & TriBeCa").

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "H.O.W."—a ten-panel epic wall poem created by artists who live in the South Bronx; through 12/27.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, Callahan, De Kooning, Penn, Rauschenberg, others; through 12/19.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.-Sun. 11-5. "Paris in Japan: The Japanese Encounter With European Painting"; 12/11-2/7/88.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

PHOTOGRAPHY

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; through 12/23.

JOHN COLLINS—138 Spring St. (334-0010). A survey of works by this 99-year-old photographer who pioneered the use of photography in advertising; through 1/9.

JED DEVINE—Palladium prints of Bethesda Terrace in Central Park; through 1/1. Wave Hill, 675 W. 252nd St. (549-3200), 10-4:30. $2 admission on weekends; free during weekdays.

MITCH EPSTEIN—Photographs taken in the Caribbean; through 12/24. Lieberman & Saul, 155 Spring St. (431-0747). Photographs in a series entitled "In Pursuit of India"; through 1/23. Burden, 20 E. 23rd St. (475-8790).

EVELYN HOFER—Recent photographs that retrace a trip taken by Ralph Waldo Emerson during 1832-33, through Malta, Sicily, Italy, and other countries; through 1/9. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/10.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.-Fri. 11-6, Sat. 12-5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

LEDEL—168 Mercer St. (966-7659), Wed.-Sat. 12-6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; through 12/28.

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

FRANK MAJORE—Recent large-scale Cibachrome photographs; through 1/2. Solomon, 724 Fifth Ave. (757-7777).

KURT MARKUS—Photographs of modern day cowboys, taken from 1979-1987; 12/11-1/30. Staley-Wise, 177 Prince St. (777-1590).

RALPH EUGENE MEATYARD/WILLIAM WEGMAN—Photographs from 1950 to 1972, depicting a unique world of family and friends, subjects wearing masks, and strange objects juxtaposed with nature/Recent large-scale Polaroid portraits of his dog; through 1/16. Pace/MacGill, 11 E. 57th St. (759-7999).

NIKON—620 Fifth Ave. (586-3907). Underwater color photographs by Amsler, Eastep, Frink, Holland, Rosenberg, Swygert, others; through 12/31.

DOROTHEA VON HAEFTEN—Still lifes and portraits; through 12/23. Saidenberg, 1018 Madison Ave. (288-3387).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 12/11, 12 at 8:30: Quimetta Perle's "Conversations With the Dead." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). 12/9-12, 16-19 at 10: Frank Maya in "Get Out of the House." $8, $10.

P.S. 122—150 First Ave. (477-5288). 12/10-12, 17-19, Thu. at 9, Fri. and Sat. at 10: "Some Golden States" by Tim Miller. 12/13, 20 at 9: "Buddy Systems" by Tim Miller. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1:50. (Free Tue. 5-8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats." Through 1/6/88: "Origami Holiday Tree." Through 5/1/88: "Carthage: A Mosaic of Ancient Tunisia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 1/4/88: Goya: Los Caprichos." Through 1/11/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4/88: "From the Land of Morning Calm: Korean Art." Through 1/18/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/5/88: "Progressive Taste: Decorative Arts 1885-1985." Through 1/4/88: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." 12/11-2/29/88: "Nancy Graves: A Sculpture Retrospective."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31/88: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21/88: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760-1860." Through 3/6/88: "Vienna/New York: The Work of Joseph Urban, 1872-1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13/88: "Fifty Years of Collecting: An Anniversary Selection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 1/14/88: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . .The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . .Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . .Lila Acheson Wallace Wing . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscoterecase: Wall Paintings from Ancient Rome . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . .Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors' Album: Images of Mughal India." Through 1/10/88: "French Landscapes." Through 4/88: "In Style: Celebrating Fifty Years of the Costume Institute." Through 1/10/88: "Antiquities From the Collection of Christos G. Bastis." Through 1/3/88: "Annual Christmas Tree and Baroque Crèche Display." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection. Through 1/10/88: "Annual Christmas Display."

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3/88: "Raphael and His Circle." Through 2/29/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/5/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2/88: "Projects: Alison Wilding." Through 2/9/88: "For 25 Years: Crown Point Press."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17/88: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27/88: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/31/88: "Norman Parkinson Photographs."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24/88: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 12/31: "William Wordsworth and the Age of English Romanticism." Through 1/2/88: "British Etchings." Through 1/2/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4/88: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19/88: "Truman Capote: Writer and Celebrity." **Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30/88: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." 12/12–1/24: "Transitions: Work by Sharron C. Demarest."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/3/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17/88: "Charles Demuth Retrospective." Through 1/10/88: "Julian Schnabel." Through 1/17/88: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 1/27: "Elements: Five Installations."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/10 at 10 a.m. and 2: "Fine Chinese Ceramics and Works of Art." 12/11 at 10 : "Chinese Painting and Calligraphy." 12/12 at 10: "Important Frank Lloyd Wright and American Arts and Crafts Furnishings." 12/12 at 2: "Important 20th-Century Decorative Arts." 12/15 at 10 a.m. and 2: "British Empire and General Foreign Stamps and Covers."**Christie's East**—219 E. 67th St. (606-0400). 12/9 at 10 a.m.: "Antique Arms and Modern Sporting Guns." On view from 12/5. 12/10 at 1: "Art Nouveau, Deco, and Arts and Crafts." On view from 12/5. 12/15 at 10: "Furniture, Decorations and Paintings." On view from 12/11. 12/15 at 2: "Continental English and American Silver." On view from 12/11.

DOYLE—175 East 87th St. (427-2730). 12/9 at 10 a.m.: "Books and Autographs." 12/9 at 2: "19th- and 20th-Century Prints." 12/9 at 7: "Annual Christmas Gifts." 12/11 at 10 a.m.: "Estate Jewelry." 12/10 at 10 a.m.: "December Decorative Paintings."

PHILLIPS—406 E. 79th St. (570-4830). 12/10 at 11 a.m.: "American and European Prints, Books, Autograph Letters, and Historical Documents." 12/11 at 2: "Asian Arts." 12/12 at 10 a.m.: "Christmas Collectibles." 12/15 at 10:30 a.m.: "Antique and Modern Jewelry, and Wristwatches."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/9 at 10:15 a.m.: "Chinese Ceramic Sculpture from the Collection of Lillian Schloss." 12/9 at 10:15 a.m. and 2: "Chinese Works of Art." 12/12 at 2: "Fine English Furniture and Decorations." 12/14 at 10:15 a.m. and 2: "Important Judaica Books, Manuscripts, and Works of Art." 12/15 at 10:15 a.m. and 2: "Faberge, Russian Works of Art, Objects of Vertu, and Silver."

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 9

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; Hillary Johnsson, Rodney Nolan, David Hamilton Ara Berberian. Metropolitan Singers/The Greek Choral Society. Berlioz's *L'Enfance du Christ.* Alice Tully Hall at 8. $10–$20.

NEW MUSIC CONSORT, Claire Heldrich conductor; clarinetist Jean Kopperud, the Alexander String Quartet, other instrumentalists. Music by McKinley, including New York premieres. Merkin Concert Hall at 8. $10.

JEFFREY SIEGEL, pianist. Works by Tchaikovsky and Rachmaninoff. 92nd Street Y at 8. $10.

FRANKIE MANN, composer-instrumentalist. Program includes two new works. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MARGARET MILLS, pianist. Mehul, Brahms, Ives, Beethoven, Debussy. Third St. Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

COLLEGIUM MUSICUM, Russell Oberlin conductor. Hunter College Recital Hall, Room 1527 North, 68th St. east of Park Ave. (772-5020), at 3. Free.

TRANSFORMATION STRINGS!—A festival of chamber jazz. At 9: Malcolm Goldstein. At 10:30: Joe Morris. Kraine Club Gallery, 85 E. 4th St. (982-7118). $6.

MARY JO MOTYKA, pianist/**PANORMO TRIO,** with soprano Janet Friedman-Cinelli. Music by Handel, Giuliani, Fontana, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MANNES BAROQUE ENSEMBLE, Nancy Wilson director. Corelli, Costello, Couperin. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LINDA RUSSELL AND COMPANIE—Christmas music of Early America, including English carols, French dance tunes, and hymns. St. Michael's Church Hall, 225 W. 99th St., at 8. $6.

QUEENS COLLEGE CONCERT CHOIR, Robert C. White director, pianist Ronald J. Palka. American music from the 18th to the 20th centuries. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

BARBARA CARROLL, pianist-vocalist. St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

JULIA COLLURA, pianist. Graduate-student recital. Bach, Bartok, Chopin, Mozart. Hunter College Playhouse, Park Ave. and 68th–69th Sts. (772-5020), at 7. Free.

EROICA BRASS—Renaissance and Baroque arrangements; traditional songs. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

SING A SONG OF CHRISTMAS—Traditional carols and Christmas songs. Manhattan Savings Bank, 770 Broadway, at 12:15, 1:15. Free.

Thursday, December 10

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; pianist Barbara Nissman. Fine's *Toccata Concertante;* Ginastera's Piano Concerto No. 1; Rachmaninoff's Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

NEW YORK CITY SYMPHONY, David Eaton conductor; harpist Nancy Allen, flutist Marco Granados. Prokofiev's "Classical" Symphony; Mozart's Concerto for Flute and Harp; Pickard's *Prelude to Peace* (world premiere); Haydn's Symphony No. 96, "Miracle." Alice Tully Hall at 8. $15.

EMPIRE BRASS, Joseph Gunta conductor; with Atlantic Brass, and other guest instrumentalists. Handel, Gabrieli, Kreisler, Rossini, Bernstein, other composers, and arrangements. Carnegie Hall at 8. $14–$25.

AMERICAN JAZZ ORCHESTRA, John Lewis director; vibraphonist Milt Jackson, other guests, in a tribute to Woody Herman. Cooper Union Great Hall, Third Ave. at 7th St. (353-4195), at 8. $18.

CARL HALVORSON, tenor, with pianist Susan Almasi. Joy in Singing Award recital. Poulenc, Barber, Schoenberg, Bolcom, Wolf, Tchaikovsky. Merkin Concert Hall at 8. $10.

ALARIA CHAMBER ENSEMBLE—Handel, Brahms, Mamlok (world premiere). Weill Recital Hall at 8. $15.

OSCAR BROWN JR./DAVID FRISHBERG—"Highlights in Jazz: Jazz Singers/Songwriters." NYU Loeb Student Center, 566 LaGuardia Pl. (998-4999), at 8. $9.

ROBERT GOLDSAND, pianist. Works of Chopin and Mozart. Faculty recital, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BRIGHT CECILIA'S TRIO—Evelyn Nallen, recorder; Baroque-bassoonist Dennis Godburn, harpsichordist Wendy Young. Music of Handel, van Eyck, Philidor, Couperin, Vivaldi. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TRANSFORMATION STRINGS!—See 12/9. Tonight at 9: Third Order Trio, with Vincent Chancey.

CHAMBER SOUND—Music of Milhaud, Telemann, Carter, Berio, Ibert. New York Public Library Webster Branch, York Ave. and 77th–78th Sts., at 7. Free.

SING A SONG OF CHRISTMAS—See 12/9. Today, at the branch at World Trade Center, southeast concourse.

PAULETTE McLEOD, vocalist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Pianist Jerome Lowenthal, cellist Marcy Rosen, violinist Paul Rosenthal. Beethoven program: Fantasy in d, Op. 77; "Kakadu" Variations; Piano Trio Op. 70, No. 2. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

LEHMAN COLLEGE CHORUS, COMMUNITY CHORALE, AND CHAMBER ORCHESTRA, Diana Mittler-Battipaglia conductor; soloists and speaker. Holiday concert. Lehman College Theater, Bedford Park Blvd. and Goulden Ave., Bronx (960-8247), at 7:30. Free.

Friday, December 11

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; soloists Mary Burgess, Antoinette Hardin, Grayson Hirst; Martin Bookspan narrator. Honegger's *King David.* Carnegie Hall at 8. $6–$25.

NEW YORK PHILHARMONIC—See 12/10.

RIVERSIDE ORCHESTRA, George Tsontakis conductor; violinist Sung-Ju Lee. Overture to Weber's *Oberon;* Mozart's Violin Concerto No. 1; Mendelssohn's Symphony No. 4, "Italian." Trinity School Auditorium, 101 W. 91st St., at 8. $10, including a buffet.

RUSH—Rock group from Canada. Madison Square Garden at 8. $17.50, $19.50.

MANHATTAN SYMPHONY ORCHESTRA, Bruce Ferden conductor; hornist Christopher Komer. Overture to Rossini's *Semiramide;* Strauss's Horn Concerto No. 1; Bartok's Concerto for Orchestra. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

GALIMIR STRING QUARTET—Works by Haydn, Bartok, Brahms. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

BEAUX ARTS TRIO—Beethoven, Rochberg, Brahms. Metropolitan Museum at 8. Standing room, $8.

CHRISTMAS RAPPINGS—Al Carmines's "irreverent oratorio," with the composer, Betty Aberlin, Norman Duttweiler, Kathrin King Segal. Trinity Presbyterian Church, 422 W. 57th St. (245-8128), at 8. $10.

COMPOSERS' FORUM—New music for digital-performance instruments. Premieres by Austin, Bresnick, Hunt, Marshall, Brockman, Rolnick. Performers: Jerry Hunt, Jane Brockman, Neil Rolnick. Dia Art Foundation, 155 Mercer St. (673-8794), at 8. $7.

JIM HALL AND HIS TRIO—"Jazz at 6," at the New School, 66 W. 12th St. (741-5690), at 6. $7.

MUHAL RICHARD ABRAMS CELEBRATES THELONIOUS MONK—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $12, in advance $10.

CHRISTMAS CONCERT—Calvary Church Choir, Women of the Choir, Paul Liljestrand, Betty-Ann Lynerd directors. Britten's *Ceremony of Carols;* Respighi's *Laud to the Nativity*. Calvary Baptist Church, 123 W. 57th St. (975-0170), at 7:30. Offering.

MOUNT HOLYOKE COLLEGE CHORUSES, Catharine Melhorn and others conducting. Traditional Christmas music. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $15.

JUILLIARD CHAMBER MUSIC—Alice Tully Hall at 8. Free, tickets required (874-7515).

TRANSFORMATION STRINGS!—See 12/9. Tonight at 10: Wilber Morris/John Bruschini.

FREFF, electronics musician. "An Evening of Creative Options," benefit for Center for Electronic Music. The Center, 432 Park Ave. (686-1755), at 8. $25.

COOL TO HOT—"Soundscapes From Iceland to Egypt." Guitarist Peter Griggs, flutist Iris Brooks, percussionist Glen Velez. Music by Griggs on a variety of instruments. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

HENRY THREADGILL, with an "all-star orchestra." Next Wave program, featuring the premiere of Threadgill's *Run Silent, Run Deep, Run Loud, Run High,* commissioned by Next Wave. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $15–$20.

Saturday, December 12

PHILHARMONIA VIRTUOSI, Richard Kapp conductor.

Complete Brandenburg Concertos of Bach, with violinist Paul Peabody, harpsichordist Edward Brewer, flutist Michael Parloff, trumpeter David Bilger. Town Hall at 8. $8–$12.

GEORGE WINSTON, pianist. Avery Fisher Hall at 8. $17.50–$22.50. Take a can of food for the Food for Survival Food Bank.

JEFFREY KAHANE, pianist, with soprano Arleen Auger, cellist Gary Hoffman. Music by Brahms and Schumann. 92nd Street Y at 8. $12.50–$17.50.

CONTINUUM—Music by Nicolas Slonimsky, who will be present as pianst and commentator; also by Chavez, Cowell. Alice Tully Hall at 8. $8.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor; pianist Walter Hilse, harpist Susan Jolles. Britten, Schutz, Purcell, Swingle, others. Merkin Concert Hall at 8. $12.

GALIMIR STRING QUARTET—Bartok's Quartet No. 1; Haydn's Quartet Op. 50, No. 5; Brahms's Quartet in c. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

BEAUX ARTS TRIO—See 12/11. $15.

LADYSMITH BLACK MAMBAZO/QUEEN IDA, and her Bon Temps Zydeco Band. Carnegie Hall at 8. $18–$20.

MIHAI TETEL, cellist. Weill Recital Hall at 5:30.

JUILLIARD CHAMBER MUSIC—Paul Hall, 144 W. 66th St., at 8:30. Free tickets (874-7515).

CELTIC THUNDER—Irish, Irish-American music. New York Open Center, 83 Spring St., at 8 and 10. $9.

CHANTS ELYSEE OPERA AND CONCERT ENSEMBLE—Staged performance of Debussy's *L'Enfant Prodigue;* also Schubert's *Der Hochzeits Braten.* Soloists: Phillip Gavin Smith, Lucille Sullam, James Javore, pianist William Hicks. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

THE CANBY SINGERS, Edward Tatnall Canby, Graham Hobbs conductors. "A Concert at Christmas"; music for unaccompanied chorus, by Machaut, Dufay, Josquin, Vaughan Williams, others. St. John's Episcopal Church, Waverly Pl. and 11th St., at 8. $5.

BARNARD-COLUMBIA CHORUS/ST. PAUL'S CHAPEL ORCHESTRA, Peter Schubert conductor; organist George Stauffer, vocal soloists. Bach's *Christmas Oratorio,* Parts IV, V, VI; "Sinfonia" from Cantata 29. St. Paul's Chapel, Broadway and 116th St., at 8. Free.

MANNES COLLEGE PREPARATORY DIVISION ORCHESTRA, Bernard Yanotta director. Works by Ravel, Mozart, Beethoven. Trinity School Auditorium, 139 W. 91st St., at 5:30. Free.

STONEWALL CHORALE AND CHAMBER CHORUS, Bill Pflugradt director. Bach's Cantata No. 140; Poulenc Christmas Motets; songs and carols of the season. Church of the Holy Apostles, Ninth Ave. and 28th St. (989-4349), at 8. $8.

VOCAL CONCERT—Fifteen singers, in arias and duets from Verdi, Wagner, Puccini, Cilea; songs from musicals by Bernstein, others. Rutgers Presbyterian Church, 236 W. 73rd St. (874-0867), at 8. $10.

CHRISTMAS RAPPINGS—See 12/11.

MUHAL RICHARD ABRAMS—See 12/11.

RIE HAGIWARA, soprano. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

TRANSFORMATION STRINGS!—See 12/9. Tonight at 9, Tom Cora. At 10, Michele Rosewoman. At 11, Billy Bang Ensemble. $8.

SCOTT O'BRIEN/PING/TERRY PROSS, composer-musicians. La Mama La Galleria, 6 E. lst St. (505-2476), at 8. Donation.

JAMES R. LAWSON, carillonneur. Music about New York City, on Mayor Edward Koch's birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

GRACE CHORAL SOCIETY/HAYDN-MOZART CHAMBER ORCHESTRA, Alexander Rom conductor. Haydn's *Missa Sanctae Caeciliae;* selections from Handel's *Messiah.* Old First Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-789-0826), at 7:30. $8.50, in advance $7.50.

HENRY THREADGILL—See 12/11.

MANOLI PAPASIFAKIS, pianist, with cellist Martin Fett. Debussy, Liszt, Beethoven. Brooklyn Music School, 126 St. Felix St. (718-638-5660), at 4:30. Free.

Sunday, December 13

AMERICAN SYMPHONY ORCHESTRA, Catherine Comet conductor. Elgar's *Enigma Variations;* Prokofiev's Symphony No. 5. Carnegie Hall at 3. $6–$21. Preconcert recital at 2: oboist Frank Avril.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: violinist Joshua Bell, pianist Jean-Yves Thibaudet. Ives's String Quartet No. 1; Mozart's String Quartet in D, K. 499; Chausson's Concerto in D, Op. 21. Alice Tully Hall at 5. $18.

LUCIANO PAVAROTTI, tenor, with pianist John Wustman. Baroque, sacred, and Italian songs, songs by Liszt, arias by Verdi and Donizetti. Avery Fisher Hall at 7:30. $20–$50.

NEW YORK MUSICIANS TO BENEFIT THE HOMELESS—Paul Simon, Laurie Anderson, Lou Reed, James Taylor, others. Madison Square Garden at 8. $20, $30.

GIORA FEIDMAN, clarinetist, with guitarist Jeff Israel, harpist Susan Jolles, double-bassist Mark Minkler. Klezmer music. Merkin Concert Hall at 7. $12.

HAMPTON-SCHWARTZ DUO—Cellist Bonnie Hampton, pianist Nathan Schwartz. Music by Takemitsu (N.Y. premiere), Hindemith, Carter, Faure, Beethoven. Merkin Concert Hall at 3. $12.

FRANCISCO AYBAR, pianist. Music by Schumann, Liszt, Albeniz. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

SRI CHINMOY—Original music for piano, flute, cello, and *esraj.* Carnegie Hall at 8. Free.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; Sonia Manzano narrator. Saint-Saens's *Carnival of the Animals;* Bizet's *Jeux d'infants.* American Museum of Natural History Kauffman Theater, C.P.W. and 79th St. (663-6021), at 2. Free with museum donation.

CHRISTMAS RAPPINGS—See 12/11. Today at 5.

LEONARD RAVER, organist. Works by Hakim (N.Y. premiere), Marchand, Persichetti, Mozart, Bach, Franck, Mulet. Holy Trinity Episcopal Church, 316 E. 88th St. (289-4100), at 5. $7.

MARINA PICCININI, flutist/**ANDREAS HAEFLIGER,** pianist. Music by Schubert, others. YM&YWHA of Washington Heights and Inwood, 54 Nagle Ave., at 2. $7.

MUSIC OF AZERBAIJAN AND ARMENIA—Kavkazi: Jeffrey Werblock, Glen Velez, Cameron Hatami. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Rimsky-Korsakov's *Christmas Eve* Suite; Tchaikovsky's Symphony No. 1. Washington Irving High School, Irving Pl. and 16th St., at 3. $5.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. Schein, White, Versi, Bruckner, Brahms, Dufay, Billings, Thomson, Work. St. Ignatius Church, West End Ave. and 87th St., at 4. $10.

NEW YORK CAMERATA—Music by Bach, Handel, Argosh, Martin, and Renaissance *bicinias.* St. John's Church, Waverly Pl. and 11th St., at 5. $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with vocalist Joan Bud; offering. At 7: Angel Rangelov-Jimmy Madison Jazz Orchestra, in a tribute to "the master J.J. Johnson"; $5. Lexington Ave. and 54th St. (935-2200).

BACH VESPERS—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director; harpist Sara Cutler. Christmas portion of Handel's *Messiah;* Handel's Harp Concerto Op. 4, No. 6. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

AMOR ARTIS CHAMBER CHOIR AND BAROQUE ENSEMBLE, Johannes Somary conductor, with soloists. Handel's *Messiah.* Corpus Christi Church, 529 W. 121st St., at 4. $12.

TRANSFORMATION STRINGS!—See 12/9. Tonight at 9: Jeffrey Schanzer Ensemble.

RIVERSIDE CHURCH "MESSIAH," with the audience as chorus; Rev. William Sloane Coffin, James Simms, Sherrill Milnes conductors; organists J. David Williams, John Walker; soloists Faye Robinson, Shirley Love, Charles Bressler, Sherrill Milnes. The Drive at 122nd St. (222-5900), at 4. $5. Take a score, or buy one at door. Preceded at 3 by a recital by carillonneur James R. Lawson: transcriptions of Handel's music.

JAZZ CENTER OF NEW YORK—At 3: Long Island University (Brooklyn Center) Big Band, Pete Yellin director; $5. At 8: Harold Mabern, Jamil Nasser, Frank Gant, others; $10. 380 Lafayette St. (505-5660).

ASCENSION CHURCH CHOIR AND ORCHESTRA, Dennis Keene conductor. Italian Renaissance and Baroque music. Church of the Ascension, Fifth Ave. and 10th St., at 8. Offering.

TRUDY WODINSKI, soprano. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

JAY ELF, instrumentalist/**VIRGIL MOOREFIELD,** percussionist-guitarist/**DAVID FIRST,** with 7-piece ensemble. Composer series. La Mama La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

ELIZABETH PANZER, harpist/**LIVIA POLISE,** singer/**KATHLEEN NESTER,** flutist. Visuals by Phillipe Trephan-Garnier. Music by Schwantner, Brown, Mamlok, Cage. New York Open Center, 83 Spring St. (662-8127), at 8. $8.

MUSIC BY GERALD RUZICKA, guitarist. Kendall Gallery, 152 Forsyth St. (477-6552), at 4. Contribution.

SALVATION ARMY NEW YORK STAFF BAND—Calvary Baptist Church, 123 W. 57th St., at 3. Offering.

TUBACHRISTMAS—300–500 tubists join Harvey Phillips in traditional holiday music. Rockefeller Center Skating Rink, 49th-50th Sts. off Fifth Ave., at 3:30. Free.

GRACE CHORAL SOCIETY/HAYDN-MOZART CHAMBER ORCHESTRA—See 12/12. Today, at St. Jacobi Lutheran Church, Fourth Ave. between 54th–55th Sts., Sunset Park, Brooklyn, at 4.

ANDRE WATTS, pianist. Music by Haydn, Mozart, Schubert, Brahms. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 7. $15–$20.

MANHATTAN EARLY MUSIC ENSEMBLE—Music for the season, by Bach, Gabrieli, Buxtehude. Wave Hill Armor Hall, W. 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

BROOKLYN PHILHARMONIA CHORUS/STATEN ISLAND SYMPHONY, Douglas March conductor; harpist Dulcie Barlow. Music by Gabrieli, Britten, Mendelssohn, Pinkham. Brooklyn Botanic Garden Auditorium, 1000 Washington Ave. (718-622-4433), at 3. $2.

CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor; tap dancer Dean Diggins, pianist Marion Huie. Gould's *Tap Dance Concerto* and *Interplay;* Beethoven's "King Stephan" Overture; Elgar's *Elegy for Strings;* Faure's *Pavane.* Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

BRONX COMMUNITY COLLEGE AND SYMPHONY ORCHESTRA, Louis F. Simon conductor. Gould Memorial Library, University Ave. and W. 181st St., at 3. Free.

PARKCHESTER CHORUS, Lorraine O'Brien director; baritone Jay Hilborn, cellist Arthur Fiacco. Music by Pachelbel, Vaughan Williams, Yon, Anderson. St. Peter's Episcopal Church, 2500 Westchester Ave., Bronx, at 3. Offering.

BARGEMUSIC—See 12/10. Today at 4.

LYUDMILA AND EFIM FARBERG/MARINA BELENKY—Classical, Channukah, and Russian music for voice and piano. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

Monday, December 14

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; Nancy Argenta, Neil Rosenshein, Michael Chance, David Evitts. Handel's *Messiah.* Avery Fisher Hall at 7:30. $10–$25. Also Fri., 12/18.

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; Brenda Harris, Steven Rickards, Carl Halvorson, Jan Opalach. Handel's *Messiah.* Carnegie Hall at 8. $10–$30.

I CANTORI DI NEW YORK, Bart Folse director; soprano Dawn Upshaw, baritone Kurt Ollmann. Bach, Buxtehude, Josquin, Dufay, Finzi, Wagoner (world premiere). Merkin Concert Hall at 8. $10.

VINEYARDMUSICK—Christmas-cantata concert. Bach, Scarlatti, Boddecker, Schutz; other a cappella music. The Vineyard, 309 E. 26th St. (683-0696), at 8. $10.

HAROLD STOVER, organist. Music of Karg-Elert, Mozart, Mendelssohn, Buxtehude, Bach. Second Presbyterian Church, 6 W. 96th St., at 8. $5.

BOYS CHOIR OF HARLEM, Walter Turnbull conductor. Spirituals and gospel holiday music. Marble Collegiate Church, 3 W. 29th St., at 7:45. Free.

WEST VILLAGE CHORALE, Gwen Gould conductor. Handel's *Messiah,* with the audience joining the Chorale singers. Church of St. Luke in the Fields, 487 Hudson St., near Christopher (718-499-1611), at 7:30. $7.

KENRICK S. MERVINE, organist. DuMage, Horvit, Vierne, Nibelle, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

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MUSIC & DANCE

ANDY STATMAN'S KLEZMER ORCHESTRA—Eastern European Jewish music. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

RED GOLD QUARTET, medley of Christmas music/**ANITA ARONOFF,** in operatic music, Hanukkah songs, Hebrew art songs. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30 and 1 respectively. Free.

VIOLIN AND PIANO CONCERTOS, played by young performers, in a 40th-birthday celebration for La Guardia High School. Eugene Feder conducts the school symphony orchestra.Town Hall at 7:30. $5 (496-0700).

SING A SONG OF CHRISTMAS—See 12/9. Today, branch at 99 Park Ave.

Tuesday, December 15

CHAMBER MUSIC AT THE Y—Oboists Randall Ellis, Mark Hill; baritone Ben Holt, harpsichordist Anthony Newman, cellist Eric Bartlett. Bach's Sonata in g; Handel's Suite in E and Sonata for Two Oboes and Harpsichord; Bach's Partita in D and Cantata No. 82. 92nd Street Y at 8. $13–$17.50. Also Wed., 12/16.

NEW YORK PHILHARMONIC—See 12/10. Tonight, 7:30.

CHAMBER MUSIC SOCIETY—See 12/13. Tonight, 7:30.

FOR THE LOVE OF MUSIC, Richard Sortomme director. Janacek, Suk, Dvorak. Merkin Concert Hall at 8. $11.

ST. THOMAS CHOIR/CONCERT ROYAL, James Richman director; Ann Monoyios, Stephen Burger, Tony Boutte, Glendower Jones. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $10.

JOSEPHINE LIVOTI, vocalist, with quartet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8 and 9:30. $10, in advance $8.

DESSOFF CHOIRS, Amy Kaiser director; organist Kevin Walters. Dvorak, Ives, Britten, Weelkes, Praetorius, Hassler. Madison Avenue Presbyterian Church, 73rd St., at 8. $7.

DIE LORELEI, Gayle Swymer Olsen conductor. Women's chorus, in music by Persichetti, Holst, Faure, Casals, Bruckner, and holiday songs and carols. Trinity School Auditorium, 101 W. 91st St., at 8. $8.

TRANSFORMATION STRINGS!—See 12/9. Tonight at 9, Fred Hopkins/Diedre Murray Duo. At 10, String Trio of N.Y.

BRENT RUNNELS, pianist. Brahms, Ravel, Chopin, Kohn. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through April 16, 1988. Tickets, $16–$95. 12/7 at 8: Strauss's *Die Fledermaus,* Rosenthal conducting; Daniels, Kilduff, Troyanos, Rendall, Best, Nicolai, Devlin, Mazura, Caesar. 12/8 at 8: Mozart's *Die Entfuehrung aus dem Serail,* Janowski conducting; Donat, Mills, Winbergh, Zednik, Salminen, Castel. 12/9 at 8: Verdi's *La Traviata,* Fulton conducting; Soviero, Raffanti, Milnes. 12/10 at 8: Verdi's *Il Trovatore,* Bonynge conducting; Sutherland, Obraztsova, Pavarotti, Nucci. 12/11 at 8: *Die Fledermaus;* same as 12/7. 12/12 at 2: *Die Entfuehrung aus dem Serail;* same as 12/8 (broadcast, WQXR). 12/12 at 8: *La Traviata;* Tomowa-Sintow, Raffanti, Schexnayder. 12/14 at 8: Puccini's *Turandot.*

Next Wave Festival

NIXON IN CHINA, by John Adams, libretto by Alice Goodman. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/9, 10, 12, 15, 17 at 8. $15–$40.

Other

JAKOB LENZ, by Wolfgang Rihm. Juilliard American Opera Center in the New York premiere of the one-act work, based on Buchner's *Lenz,* conducted by Klauspeter Seibel, Ian Strasfogel director. Juilliard Theater, 155 W. 65th St. (874-7515). 12/11, 15 at 8; 12/13 at 3. $10, Juilliard benefit.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/11, 12, 31, 1/2 at 7:30; 1/3 at 2:30. $12. New Year's Eve gala, $45.

BABES IN TOYLAND, by Victor Herbert. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 1/3: Wed.–Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

CARMEN, by Bizet. Concert version in English, by Lyritas. Trinity School, 101 W. 91st St. 12/9 at 8. $5.

OPERATIC CONCERT—Benefit for New York Grand Opera, with some of the company artists. Weill Recital Hall at Carnegie Hall. 12/9 at 8. From $25.

SIDESTREET OPERA—Staged excerpts from *Anna Bolena, Die Walkure, Madama Butterfly, Der Rosenkavalier.* Christ and St. Stephen's Church, 120 W. 69th St. 12/14, 15 at 8. $5.

OPERATIC CONCERT—Bella Voce Opera Company, in arias and ensembles from *La Sonnambula, The Barber of Seville, The Merry Widow,* others. CAMI Hall, 165 W. 57th St. (397-6900). 12/12 at 8. $10, $12.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21, 1988. Tickets, $5–$42. Through 1/3: *The Nutcracker.*

Alvin Ailey American Dance Theater

CITY CENTER THEATER—Through 12/27. Tickets, $10–$35. 12/9, 10 at 8: "The Magic of Katherine Dunham." 12/11 at 8: *Night Creature, Witness, For "Bird"—With Love, Revelations.* 12/12 at 2: *The Lark Ascending, Cry, Bad Blood, Suite Otis.* 12/12 at 8: *Divining, Treading, Night Shade, Memoria.* 12/13 at 3: *Memoria, Survivors, Revelations.*

Maria Benitez Spanish Dance Company

JOYCE THEATER—12/8–13. Tickets, $17. Spanish and flamenco pieces, with guest Eduardo Montero. A new solo by Michael Smuin. 12/8 at 7:30; 12/9–12 at 8; 12/13 at 2 and 7:30.

Other

ASSIMIL: ANGLAIS SANS PEINE—A "dancetheater event" conceived and directed by Anne Bogart. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 12/10–13 at 8:30. $6.

FRESH TRACKS—New work by seven. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/8, 15, 22 at 8. $8.

IONIC DANCE COMPANY—Premiere of *The Burning House of Love,* by Bonnie Behrman. Also *Baby.* Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 12/12, 13 at 8. $7.

JANET GERSON DANCE COMPANY—Premiere of *Two Sisters;* other works. Nikolais/Louis Choreospace, 33 W. 18th St. (304-0523). 12/11, 12 at 8; 12/13 at 3. $8.

LEE BALLET—Two premieres by Sangman Lee; also repertory. Schimmel Center, Pace U., Pace Plaza (488-1715). 12/12, 13 at 8. $10, $15.

LES BALLETS TROCKADERO DE MONTE CARLO—Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 12/12 at 8:30. $14–$17.

MARLEEN PENNISON COMPANY—*Nightlight.* Apple Corps Theater, 336 W. 20th St. (924-0077). 12/10, 11 at 8; 12/12, 13 at 2 and 8. $10.

MARY OVERLIE/SARAH SKAGGS—Solo work by each, including premieres. The Kitchen, 512 W. 19th St. (255-5793). 12/10–13 at 8:30. $8.

NEW STUFF—P.S. 122, 150 First Ave. at 9th St. (477-5288). 12/11, 12, 13 at 9. $8.

SOUNDANCE—Program includes world premiere of *Egypt,* by Sandra Stratton and John Parks. DIA Foundation, 155 Mercer St. (924-0077). 12/9, 10 at 9. $7.

STEPHANIE SKURA & COMPANY—World premiere of *Stopstartswat,* a solo. "The 11 O'Clock New(s)" at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/11, 12, 18, 19 at 11 p.m. $7.

SUE BERNHARD/ARIELLA VIDACH/DEBRA WEISS—Works by each. Middle Collegiate Church, 50 E. 7th St. (228-8108). 12/10 at 8:30. $8.

TESTAMENT—Dances of Isadora Duncan, a biographical tribute. Moravian Church, Lexington Ave. and 30th St. (718-622-3594). 12/12, 13 at 7:30. Benefit. $12.

OTHER EVENTS

HOLIDAY SIGHTS AND SOUNDS are all around city spaces these days, with some recent or future arrivals adding to the scene: At the **Metropolitan Museum, the Christmas tree and Baroque Creche,** with Neapolitan figures, through 1/3/88; in the Medieval Sculpture Hall, with piped-in music to match. And at **The Cloisters** branch, medieval music, decorations made only of dried herbs and flowers; through 1/10 . . . The **Christmas Carousel at Lever House,** Park Ave. and 53rd St., decorated to the nines and whirling away through 1/7; weekdays 8 a.m.–10 p.m., weekends 9–8, except Christmas and New Year's Day . . . The **Gotham Book Mart's Old-Fashioned Christmas Tree,** in the delightful shop at 41 W. 47th St. 12/8 (6–8), then Mon.–Sat. 10–6, also 12/13, 20, noon–5; through 12/31 . . . The street **trees on Park Ave. and Madison Ave.,** and the big **trees in Washington Square Park** (alight on 12/10), **Wall St. at Broad St.** (12/7), **City Hall,** (12/8), and **Bowling Green Park** on lower Broadway (12/10) . . . At **South Street Seaport Museum,** the continuing songs of the **Chorus Tree** (see Children, below, for schedule), as well as **Upstairs Jazz,** in the Fulton Market, Wed.–Fri., 6–8, with top names to nosh and browse by . . . Music and other entertainment at the **World Trade Center** lobbies and concourses, choruses and instrumental groups at 11:45 a.m., others 3–6, and children's fun, too (see below) . . . **Lionel model trains,** part of the window display at **Saks Fifth Avenue,** a lure for buffs of all ages, complete with bridges and trestles and tunnels . . . **Christ and St. Stephen's Episcopal Church's Living Nativity,** peopled by volunteers who take their places nightly 5–7, on the lawn at 120 W. 69th St., 12/13 through Christmas . . . **Trees From Different Lands,** through 1/10 at the **New York Botanical Garden:** evergreen trees decorated with traditional ornaments of Poland and Japan, Brazil and Scandinavia, and more.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, on now through 1/6/88. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

CALENDAR NOTES FOR THE HOLIDAY-MINDED (and who among us is not?)—In a Slavic mood this year, **The Christmas Revels,** at Symphony Space, Broadway and 95th St. (947-5850), offers a lush variety of music and dance: balalaikas and handbells, Macedonian and Georgian songs, Hungarian violinists and Bulgarian dancers, and the Greenwich Morris Men (a change of pace) in the favorite "Lord of the Dance." The performance is in English, except for some of the traditional songs. 12/10 at 8; 12/12 at 3 and 8; 12/13 at 2 and 7; $10–$20; children under 12 half-price (864-5400). Note: 12/10 and 12/12 matinee performance will be signed for the hearing-impaired . . . **Bending Towards the Light—A Jazz Nativity,** written and arranged by Anne Phillips, is back for two performances at St. Bartholomew's Church, Park Ave. and 50th St. (751-1616): 12/13 at 3, 12/14 at 8. Contribution $10, children under 13 $5. It's a staged performance with the Three Kings played (in both senses) by Phil Woods (Sun.), Doc Cheatham (Mon.), Charles "Cookie" Cook, and Tito Puente; Gail Wynters as Mary and Loretta Abbott as her Spirit; others include Jackie Cain, Robert Mosley, Roy Eldridge, Gene Bertoncini, and a starry jazz ensemble . . . A **Hanukkah Workshop** with Rabbi David Gorelik at Park East Synagogue on 12/10 at 7:30 is an event open to everyone who wants to learn more about the themes and laws of the celebration. At 164 E. 68th St. (737-6900), and it's free . . . **Christmas Music From Around the World,** a concert by the Manhattan Vocal Ensemble, will be at El Museo del Barrio, Fifth Ave. and 104th St., 12/13 at 2:30; $8, and you'll hear music both familiar and rare from the group, with Nelly Vuksic director . . . More music, from **Henry Butler and Friends** in jazz, classical, and holiday offerings, will be a benefit for the **Teddy Roosevelt Teddy Bear Drive.** This organization hopes to give a cuddly creature to every single hospitalized child in the city this gift-giving season—lovely idea—and where else would this concert be but the Theodore Roosevelt Birthplace, 28 E. 20th St.? With the pianist-vocalist and a jazz trio will be flutist Laurel Ann Maurer, pianist Francis Heilbut, and a trio of "kids singing for kids." You can hear them all 12/13 at 3; $15 or a *new* teddy bear; children under 12 and seniors 62 up, $8 or a new teddy . . . A **singalong with Alice Parker** is a free family songfest 12/13 at 4, at the Cathedral School Common Room, Amsterdam Ave. and 112th St. You'll be able to join in on old songs and hymns . . . **A Fireside Christmas** is a holiday musical for all ages, although Santa and Mrs. Claus are the stars. Original music by Anthony Polistina and traditional carols and Christmas songs, with a cast of singers and the composer playing piano. At Manhattan Savings Bank, 86th St. and Third Ave., 12/10 at 8:15. Free. . . . **Candlelight tours** at the **Abigail Adams Smith Museum,** 421 E. 61st St. (838-6878), 12/9, 10, 11, 5:30–8; $3, seniors $2. You'll see the nine period rooms lit by candles and decorated for the holidays in early-19th-century style . . . **Scherenschnitte,** anyone? Families can learn all about the German art of making Christmas-tree ornaments with paper and scissors, from Claire Lamers, at the Brooklyn Historical Society Library, 128 Pierrepont St. (718-624-0890), 12/12 at 2; it's free for youngsters under 12, $2 for the rest of us, and reservations are required.

THE MIKADO—The Village Light Opera Group will be performing its Kabuki-style Gilbert and Sullivan one more weekend, at the Fashion Institute of Technology, 227 W. 27th St. (279-4200). 12/10, 11, 12 at 8; 12/13 at 2. $10–$20; in advance, $9–$18.

CRAFTS AND ANTIQUES AND COLLECTIBLES with many an accent can be browsed and snapped up in mid-December gift-shopping this week. Brief notes on some: At the New York State Armory, 125 W. 14th St., the **Annex Antiques & Collectibles Show,** with jewelry, country furniture, bronze, porcelain, icons, and colorful old clothing. 12/11, a preview 6–9, $10; 12/12, 10–7; 12/13, 10–5; $4 . . . The annual **Hanukkah Arts Festival** at Ansche Chesed, 251 W. 100th St., 12/13, noon–5, features Jewish crafts and ancient Israeli artifacts, books and records, entertainment for all ages, home-cooked foods; $3, children and seniors $1. On Sat., 8–11 p.m., a gala opening will offer a klezmer music jam session, catered reception, and crafts awards; $6 . . . More antiques in 140 exhibits at the **Lincoln Square Area Crafts Fair,** 12/12, 13 and 19, 20 at the Martin Luther King Jr. High School, 122 Amsterdam Ave. west of Lincoln Center. There's jazz and food, too, and hours are 11 a.m.–7; $4 . . . An **Ancient Silk Route Bazaar,** 12/12, 13, at School of Sacred Arts, 133 W. 4th St., will re-create the old bazaars along the route that linked Venice and Europe with Peking and the Orient. 11–5 each day, it's a benefit for the school; admission $5. There'll be demonstrations of calligraphy and icon-painting, temple dancers and a tarot-card reader, along with the exotic wares and foods and clothing—gift-boxed teas, Hungarian chestnut roasters, hand-painted wood from Russia and China . . . The **Holiday Bazaar at the Bloomingdale House of Music,** 323 W. 108th St., 12/12, 10–5. Music-sharing hours with children performing, at 2, 3, and 4; toys, games, books, white-elephant sale, homemade foods, crafts; proceeds for the scholarship fund . . . **New York Zendo's Zen Arts Sale,** 12/12, 13, 10–6, 223 E. 67th St., features Tibetan wall hangings, pottery, singing bowls, also American crafts, Japanese tea ceremony, meditation cushions, homemade bread from a Catskills monastery. $2 admission, and proceeds to Oxfam America's relief projects . . . An **Artisans' Exposition at the Church of St. Francis Xavier** grammar school, 126 W. 17th St., 12/12, 13, 11–7; admission $2: wall hangings, jewelry, origami, original clothing, handmade knitwear, and more . . . The **Christmas Bazaar at Manhattan School of Music,** Broadway and 122nd St., 12/12, 9:30–4:30, benefits scholarship funds, and there's jewelry, books and cards, clothing, many things with a music motif . . . The annual **Fabulous Fifth Avenue Fun-Filled Holiday Festival** in Brooklyn's Park Slope, 12/12, noon–4, on Fifth Ave. from Flatbush Ave. to 24th St. will be graced with Santa's presence and entertainment, along with merchandise from the neighborhood stores and shops, a raffle, and family fun . . . Also in Brooklyn, **community street fairs,** staged by the **Greater New York Savings Bank,** at the Boro Park branch, 13th Ave. and 53rd St. 12/13, 20, 10–2, with magic and puppet shows, music, juggling, balloons and plants (while they last) to take home, prizes.

TOURS

SOUTH STREET SEAPORT MUSEUM—**A Lamplight Tour With the Ghost of Herman Melville;** from the Visitors' Center, 12/9–13, 16–20; Wed.–Fri. at 6:30, Sat. Sun. at 4:30 . . . **Christmas at Sea;** exploring a sailor's life at sea; meet at Pier 16 Pilothouse. Weekends through 12/26, at 2 and 4. Each included in Museum admission: $4 adults, $2 children. Closed Christmas and New Year's Day.

CHRISTMAS IN NEW YORK—Two-hour tours by night and by day, taking in the holiday sights, with Sidewalks of New York (246-3811, ext. 885). Daily in Dec.; $10. Ask also about "Ye Olde Tavern Tour," "Historic Churches of New York," and others.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. **Behind the Scenes tour:** 12/13, 1–3: Center Stage Studio, a visit with Lewis Herman, to learn how TV programs and commercials are put together; $12. **Walking tour:** 12/9, 9:45 a.m.–2 p.m.: visit to Gracie Mansion and its nearby Yorkville neighborhood; $10. **Bus tour:** "Light Up the Sky, in Celebration of Lights"; 12/13, 4:30–9; a look at Broadway and the lighting design of Douglas Leigh, with Elizabeth Ball of the Leigh company; $30.

CENTRAL PARK—"A History of Bethesda": 12/13 at 2, meet at the fountain-terrace, off 72nd St., mid-park, for a look at the restored area and its history; free.

BROOKLYN HOLIDAY NOSHERIES—Bus tour with Prospect Park Environmental Center (718-788-8549). 12/13, 10 a.m.–4, led by food editor Diane Morgan. $30 (must reserve).

SHOREWALKERS OF NEW YORK—Seagate and Atlantic beaches, 5–7 miles, with the Aquarium a possible visit. 12/12 at 1, meet at Nathan's Famous, Stillwell Ave. stop of BMT, Brooklyn; $3 (663-2167).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 12/12, Central Park, with an eye to its geological resources. Meet at 11 a.m., N.W. corner of Fifth Ave. at 66th St.; $1 (876-6688 evenings before 10).

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 12/8 at 7:30: vs. Washington; 12/10 at 7:30: vs. Denver; 12/15 at 7:30: vs. Milwaukee. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 12/8 at 7:30: vs. Los Angeles; 12/10 at 7:30: vs. Indiana. 12/12 at 7:30: vs. Washington; 12/15 at 7:30: vs. San Antonio; 12/16 at 7:30: vs. Dallas. $6–$25.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 12/9 at 7:30: vs. Montreal; 12/14 at 7:30: vs. Detroit; 12/16 at 7:30: vs. New Jersey. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 12/8 at 8:05: vs. Montreal; 12/12 at 7:05: vs. New Jersey; 12/15 at 8:05: vs. St. Louis. $17–$27 . . .**New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 12/9 at 7:45: vs. Los Angeles; 12/11 at 7:45: vs. Calgary. $10–$19. . . . **U.S.A. Hockey Team,** Nassau Coliseum, Uniondale, L.I. (516-794-9300). 12/13 at 7:05: vs. Soviets. $15–$20.

ROLLER DERBY—Eastern Express vs. Midwest Pioneers, Madison Square Garden (563-8300). 12/12 at 7:30: vs. Midwest Pioneers. $8–$15.

COLLEGE BASKETBALL—New York University, 181 Mercer St., at Bleecker St. (998-2029). 12/11 at 7: Men vs. Case Western Reserve University. $2 students, $5 non-students.

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 12/12, Gallant Fox Handicap; 12/13, Gravesend Handicap.

CHILDREN

THE BIG APPLE CIRCUS—Though 1/3; this year's theme is The Mysterious East. December performances: 12/11 and 21 at 7:30; 12/9, 16, and 18 at 2 and 7:30; 12/8, 10, 15, 17, and 22 at 11 a.m. and 7:30; 12/13, 19, 20, and 27–30 at 12:30 and 4; 12/12 and 26 at 12:30, 4, and 8; 12/25 at 12:30 and 4; 12/31 at 2 and 9:30. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances are sold out.

NEW YORK PHILHARMONIC, Leonard Slatkin conductor, presents *The Symphonic March,* a Young People's Concert that includes a variety of marches by Beethoven, Gounod, Wagner, Tchaikovsky, and other greats. 12/12 at 2. Avery Fisher Hall, Broadway at 65th St. (874-2424). $4–$15.

CHILDREN'S CONCERT—An after-school concert by Paul Clive and the Chamber Sound Ensemble. 12/9 at 3:30. Webster Library, York Ave., between 77th St. and 78th St. (288-5049). Free.

HOLIDAY PUPPET SHOWS—See *Guess Who Signed the Constitution?, The Three Pigs, Goldilocks, Cinderella* and other tales performed by puppets. 12/12–31 at 12:30 and 1:30 (except Christmas Day). Mezzanine of One World Trade Center (233-2670). Free.

THE SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 12/12 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). $2; adults, $3.75.

SANTA CLAUS AND THE UNICORN—A Christmas musical with professional dancers, singers, and actors joined by children from the Harlem Dance Studio. 12/11 at 10:30 a.m., $2; 12/12 at 3 and 8, $7; 12/13 at 3, $5. City College, Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). Reserve.

MEET AN ILLUSTRATOR/AUTHOR—Meet Chris Van Allsburg, author and illustrator of *The Polar Express* and *The Z Was Zapped.* 12/12, 11 a.m.–1. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

TEST YOUR SENSE OF SMELL—A family workshop dealing with the many scents which make up our world. 12/12 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (535-1672). $1; adults, $3.

STEVE ALLEN AND JAYNE MEADOWS READING—Celebrate the opening of Eeyore's new East Side store with selected readings by Steve Allen and Jayne Meadows from their new book, *Shakin' Loose With Mother Goose.* 12/13, 1–2:30. Eeyore's Book Store, 25 E. 83rd St. (496-0081). Free.

MACCABEE MAGIC, MUSIC, AND MIME—The Hanukkah story told by three performers using magic, mime, and songs. 12/13 at 1 and 2:30. The Jewish Museum, 1109 Fifth Ave. (860-1888). $7 (reserve).

PETER PAN—Mary Martin stars in the 1960 color version of this classic television special. Every Tue.–Sat., 12/15–1/2 at 12:05, 2:05, and 4:05; additional screenings every Tue. at 6; also, special Sat. animated features for children at 12:30 through 12/26. The Museum of Broadcasting, 1 E. 53 St. (752-4690). Suggested contributions: Adults, $3; students, $2; children, $1.50. Closed Sundays, Mondays, and holidays.

WE THE PEOPLE—A family musical about the events leading up to the birth of the Constitution. 12/12 and 12/13 at 12:30. Theatreworks/U.S.A., Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

CREATURE CREATIONS—A special arts workshop for ages 4–6. 12/9, 10 a.m.–11:30 a.m. or 1–2:30. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000). $2.50.

WINTER WONDERLAND—A puppet show with a winter theme featuring assorted trick puppets. Every Sun. through 12/27 at 1 and 3; also, 12/28 at 1 and 3. The Puppetworks, 287 Third Ave. Brooklyn (718-834-1828). $3.75 (must reserve).

ANIMATED FEATURES—*Aesop's Fables, Winnie the Pooh,* and *The Christmas Carol.* 12/12 at 11 a.m. LaGuardia Community College, 31-10 Thomson Ave., Long Island City, L.I. (718-482-5151). $1; adults, $2.

HANUKKAH CELEBRATION—See the production, *A Gift of Light,* a performance combining dance, song, and music, by the Parparim Ensemble Dancers. 12/13 at 2. $7.50; also, 12/13 at noon: "Hanukkah Workshop"—Families can participate in storytelling, games, and crafts. $15 (per family). Both programs at 92nd Street Y, 1395 Lexington Ave. (427-6210).

CHILDREN'S LITERATURE—Ages 4–14 can enjoy readings. 12/13 at 3, beginning with the youngest age group. PEN American Center, 568 Broadway (334-1660). Free; adults, $3.

PERFORMANCE AND MASKMAKING WORKSHOP—Learn about animal friends through a performance entitled *All Species Workshop* and then make animal masks. 12/13, 1–5. CUANDO Cultural Community center, 9 Second Ave. (473-3689). $3; adults, $6; adult, plus 2–4 children, $12 ($2 regisration fee per group).

THE MAGIC FLUTE—The Vineyard Theatre will perform an English version of Mozart's comic opera. 12/13 at noon and 2. Brooklyn Center for the Performing Arts, Brooklyn College, Levenson Hall, Flatbush and Nostrand Aves., (718-434-1900). $5 (reserve).

HANUKKAH PARTY—Crafts, storytelling, latkes, dreidles, refreshments, and more at this holiday celebration. 12/15 at 3:30. Sutton Place Synagogue, 225 E. 51st St. (593-3300). Free.

A LITTLE MOON CHRISTMAS—A new Christmas musical about a traveling troupe that makes wishes come true. Every Sat. and Sun. at 1:30 and 4, 12/12–1/10; also, 12/27–31 and 1/2, 3 at 1:30 and 4; evening performances, 12/18, 12/28, and 1/8 at 7:30. Stage Arts, 120 W. 28th St. (627-1732). $5; adults, $5.50.

SUPER STEVE—Fun with Super Steve and his bag of tricks. 12/13 at 1:30. Shorefront YM-YWHA of Brighton Beach, Elson Bldg., Lounge I, 3300 Coney Island Ave., Brooklyn (718-646-1444). $2.50.

HOLIDAY SING—A Christmas sing-a-long with a church choir. 12/13 at 1. Prospect Park, Picnic House, 3rd St. and P.P.W., Brooklyn (718-965-8954). Free.

THE CAT IN THE CASTLE—A musical by Bill Solly. Every Sat. and Sun. at 3 through 12/27. The Wings Theatre Company, 112 Charlton St. (645-9630). $5.

RING AROUND A RAINBOW—A holiday puppet show presented by the Shadow Box Theatre. 12/8–11, 12/15–16, and 12/18 at 10:30 a.m.; 12/17, and 12/21–23 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. (877-7356). $3.

PUPPET SHOW—*Jingle Bell the Cat* by Tom Tucker. 12/12–13 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

SPECIAL EXHIBITS—From Seeds to Cereal—A hands-on exhibit that shows how cereal is made, from its beginnings as a seed, through the various stages of manufacturing; the exhibit features a giant watering can, pictures showing the plant life cycle, grains to touch and grind into flour, dough that can be shaped in a working model of a cereal-making machine, and sounds and smells of cereal cooking. Exhibit open through 1990, every Tue.–Sat., 10 a.m.–4 at Enid A. Haupt Conservatory, House 1, The New York Botanical Garden, Southern Blvd. and 200th St., Bronx (220-8779). $1.25; adults, $2.50 . . . **Citibank Station**—An old-fashioned Victorian train depot housing multiple tracks of antique and toy trains. Box cars, log cars, flat cars, cabooses, and locomotives wind their way through three exquisitely detailed, miniature worlds of New York, spanning a period of 50 years. 12/7–12/31, 10 a.m–9, daily. Citicorp Center, Atrium, Lexington Ave. at 53rd St. (559-2330). Free.

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). **Special holiday programs**: "The Singing Christmas Tree"—Listen to a chorus perform a holiday concert. Through 12/23, weeknights at 7:15; weekends at 5:15. Fulton and South Streets. Free . . . "Father Christmas Is Lost!"—Join actors from the American Nook and Cranny Theater in search of Father Christmas. 12/12–13 and 12/19–24 at 1 and 3. $3; adults, $5 (reserve). 669-9416. Meet at Visitors' Center, 207 Water St. at Fulton St. . . . "Children's Holiday Fair"—Children are invited to create their own ornaments, decorate the Maritime Christmas Tree, and listen to Christmas sea stories on board the Ambrose Lightship. Weekends, through 12/26, noon–5; free with admission . . . "Holiday Card Workshop"—Hand-set and print your own cards for the holidays using antique type and presses. 12/13, 1–4. $10; adults, $12 (reserve). 669-9416. Meet at Bowne & Co., 211 Water St. Museum admission: Adults $4; seniors $3; and children $2.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 12/13—*Peter Pan Meets the Wicked Wizard* at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10/88; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 12/12, 1–2:30: "Shiny Ornaments"—Create brightly colored ornaments with Michael Siegel. Free (reserve) . . . **Marionette Theatre:** Swedish Cottage, C.P.W. and W. 81st St. (988-9093): Every Sat. at noon and 3 through 5/28/88: *Rumpelstiltskin,* performed by puppets. $2 (reserve).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). "Science Book and Toyfest 1987"—Through 12/23: A festival which brings together novel science toys including puzzles, games, robots, and the latest books on science-related themes. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/12–13 at 1 and 3: "Slide Show"—Using blank slides and special ink, decorate your own slide; 12/12 at 2: "Puppet Performance"—A modern-day Punch and Judy Show with an unusual cast of puppet characters. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). Special: 12/12, 1–4: Holiday Open House—An afternoon of free performances, workshops, gallery tours, and refreshments; at 1: "Amusing Murals"—Children create a collaborative mural on the museum wall; also, at 1: "Puppets to Go"—Children create their own puppets with colorful materials. Opening 12/12: "Puppetronics"—A "hands on" exhibit of marionettes in which participants are invited to manipulate the strings and become a puppeteer. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 12/9 at 3:30: "Boneyard Puzzler"; 12/10 at 3:30: "Mask Measurement and Kids Crew"; 12/11 at 3:30: "Body Ratios"; 12/12 at 11 a.m.: "Kids Crew"; at 1: "Dr. Dimension's Amazing Feats"; 12/13 at 1:30 and 3: "Puppet Show." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 12/12 at 2: "Card-Making Workshop"—Families learn about sharing and then create unusual greeting cards to send to residents of a foster home; $2 (per person). Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E)**. **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. Br Sat.–Sun. 11–4. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. **(I)** **No credit cards.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.––Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.––Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: penne alla vodka, salmone con mustard sauce, swordfish alla aceto. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight.

Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pre-theatre D 5:30–6:30. **(M–E)** **Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St. (355-2695; -2956). Casual. American Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese Szechuan Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Dress opt. French. Spcls: endive au Roquefort, gigot d'agneau, foie de veau. Res. sug. L Mon.–Fri.

noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–40.(M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre a l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: saucisse de canard, ris de veau, cotes d'agneau. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–10:30. Pre-fixe D 5–7. Closed Sun. (M) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St. (759-7373). Formal. Continental. Spcls: scallops with basil sauce, pressed duck, roast shrimp with mushrooms and fine herbs. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 6–10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. (M) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. (E) AE, CB, DC.

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. (I) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. (E) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. (M) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. (M) AE, CB, DC.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. (M) AE, CB, DC.

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. (I-M) AE, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. (M) AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun. (M-E) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. AE, CB, DC, MC, V.

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. (M) AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri 11 a.m.–4. D daily 4–10. S daily 10–midnight. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. (M) AE.

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. (I-M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. (M) AE, MC, V.

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. (M) AE, CB, DC, MC, V.

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon–11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily

4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theater D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1

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ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

AXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

OON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

UMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

ICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

ICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

ANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–-midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

ARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

ICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

IERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

HE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poēlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

ASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

HE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

EGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan–seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

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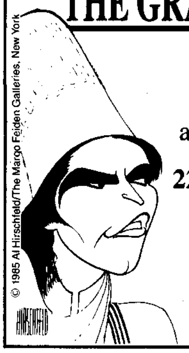
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FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian/American. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, grilled salmon steak with Dijon hollandaise sauce. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC. MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GIANDO ON THE WATER—400 Kent Ave. (718-387-7000). Dress opt. Italian/continental. Spcls: pappardelle al salmone, pollo pernod, gamberoni al cognac. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Pianist nightly. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

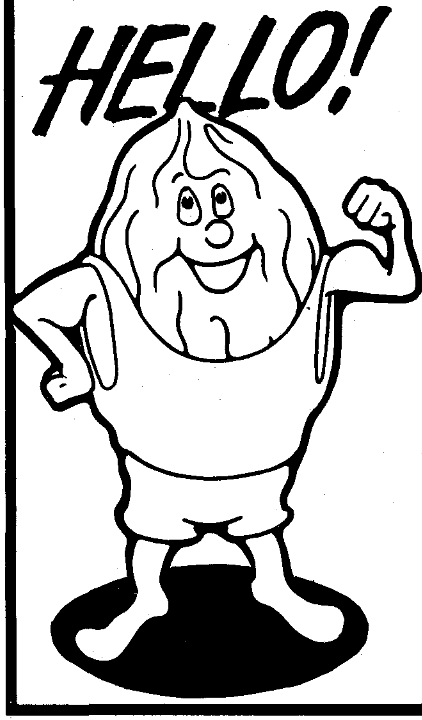
THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**



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POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 12/9: Jon Gordon Trio. 12/10: Lenny Gold Trio. 12/11, 12: Stafford James, Victor Lewis and Michael Cochrane. 12/13: Jon Jones Trio. 12/14: Doug Jordan Trio. 12/15: Rudy Berger Trio. **AE, CB, DC.**

LUE NOTE—131 W. 3rd St. (475-8592). Through 12/13: Phil Woods Quintet and the Art Farmer Quartet. 12/14: Ralph Moore All-Stars. 12/15–20: Dizzy Gillespie All Stars. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 12/9: Glen Burtnick; Jimmy Davis and Junction. 12/10: Kate Clinton; Rude Girls. 12/11: Mike's Talent Show featuring Eric Bogosian, Ethyl Eichelberger, Moynihan and Green, Doug Skinner, Jim Turner and Ellis Weiner. 12/12: Roy Buchanan. 12/14: Richard Barone "Cool Blue Halo" with Nick Celeste, Valerie Naranjo and Jane Scarpantoni; Hugo Largo. 12/15: The Rainmakers; Insiders. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Thru 12/12: Ronnie Matthews with Ray Drummond. 12/14–19: George Coleman Trio with Larry Willis. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Thru 12/13, 15–20: The World Saxophone Quartet with David Murray, Hamiett Bluiett, Julius Hemphill, and Oliver Lake. 12/14: Bucky and John Pizzarelli, Jr. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 12/10: Tim "Andre" Davis, Jeffery Fruam, Alexandra, Mark Larson, and Marjorie Levine. 12/11: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 12/12: Billy McComiskey, Liz Carroll and Daithi Sproule. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 12/13: Bobby Hutcherson and Jay Hoggard with Michael Wolff, Glen Richman, Adam Nussbaum. 12/14: Les Paul Trio. 12/15–22: Ellis Marsalis Trio. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/9, 10, 12: Hal Schaefer. 12/13: David Berkman. 12/15, 16: Hilton Ruiz. **Upstairs:** 12/12 at 8: Joan Foley, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

REGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with David Dunaway on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

ORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/9: Joe Bragg Trio. 12/10: John Pizzzarelli, Jr. Trio. 12/11: Richard Rodney Bennett. 12/12: Ken Peplowski Trio. 12/14: Dick Hyman. 12/15: Dave Lalama with Jarred Bernstein. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Thru 12/12: Pianist John Bunch with Jay Leonhard on bass. 12/13, 14: Pianist Harry Connick Jr. 12/15–19: Pianist Kenny Baron with Buster Williams on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/9: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 12/9, 16: Velez Sez. 12/10: Don Alias and Harry Whittaker. 12/11, 12: Thom Rotella. 12/14: Sylvia Cole. 12/15: Jose and Gene Calderrazo. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 12/9: The Crunge; The Rattlers; Raging Slab. 12/10: Wrecia Ford; Jam with Nerve Damage. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 12/11: Richard Marx Eastern Bloc. 12/12: The Butthole Surfers. 12/18: The Brandos; Guadalcanal Diary. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/9: Greg Stier Straight Up. 12/10: Hellhounds. 12/11, 15: Sweetones. 12/12: BMT's with Tommy Byrns. 12/13: Robert Ross Band. 12/14: Jackaroo. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 12/13, 15–20: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, David Williams, Rudy Collins. 12/14: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/10–12: Singer Thelma Houston. 12/15–19: Vibraphone/keyboard master Roy Ayers. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 12/9: Surreal McCoys; Hard Truth. 12/10: Alice Donut; Saquarra Dogs; Astorians. 12/11, 12: Chicago Blues with the Valerie Wellington Blues Band. 12/14: More Pagan Music with Derwyn Frost. 12/15: Not the Gabors. Shows from 9. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/13: Pianist Hank Jones with Victor Gaskin and Keith Copland. 12/14: Mel Lewis 17 piece Jazz Band. 12/15–20: Alto saxophonist Charles McPherson and his Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 12/9–13: Singer Irene Reid with Bobby Forrester and Calvin Hill. 12/14 from 6–8: Comedy Out of Control with Steve Solis, Jedda Jones and others. 12/15: Second Sight. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 12/12: Pianist Junior Mance with Marty Rivera on bass. 12/14–19: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. 12/9: Elliott Murphy; The Full-Time Men. 12/10: Nicholas Tremulus and Combo Limbo. 12/11, 12: Mick Taylor. 12/15: The Heaters. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 12/13: Pudgy "Queen of Insults". Shows Tue.–Thu., Sun. at 9, Fri.–Sat. at 9 and 11:30. 12/15–20: Comedian Andrew "Dice" Clay. 12/9, 10: *The Kids in the Hall*, Wed. at 7:30, Thu. at 10:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/13: Comedians Bill Hicks, Marci Rose, Dwayne Cunningham, Peter Bales, Danny Curtis and Mike Eagan. 12/14–20: Bill Masters, Barry Weinbraub, Ben Creed, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 12/9: Magician Imam and singer Pamela Smith. 12/10: Magician Torkova and comedian Terry Day. 12/11, 12: Magician Dave Rojan and comedian Rob Weinstein. 12/15: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/13: Alan Havey, Taylor Mason, and Ed Feldman. 12/15–20: Nancy Parker, Rondell Sheridan, Mike Saccone. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

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DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/9: Oliver De Coque. 12/10: Women of Calypso - Singing Sandra, Denise Plummer and Lady Complainer. 12/15: Herbie Mann and Jasil Brazz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 12/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight: Artificial Intelligence perform *A Very Vicki Christmas.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 12/9: Comedian Joe Simmons; Kevin McMullan. 12/10: Singer Annie Dinerman; TIF "Hollywood Christmas Carol". 12/11: Singer Rainie Cole; Weekend Comedy. 12/12: Singer Beth Robbins; Weekend Comedy. 12/13: Swingin' on a Star - revue; Singer Deanna De Campos. 12/14: Jeffrey Lesser; Off the Cuff - comedy. 12/15: Debbie Anderson; Thos Shipley. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with Jimmy Butts on bass and pianist Dayton Selby, Tue.–Sat. from 8:30–1 a.m., Sun. 4:30–1 a.m. through 12/31. **Panache Encore!** (489-6357). 12/9, 10: Group 5. 12/11: Anthony Santelmo, Jr. 12/12: Alexandra Cortese. 12/13: Horowitz and Spector. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/9: Wes McAfee Duo. 12/10: Yvonne Roome. 12/11: Daryl Sherman.12/12: Judy Kreston and David Lahm. 12/13: Barbara Lea. 12/14: Dolly Dawn. 12/15: John Zickefoose. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 12/9, 10, 15: "Feast Here Tonight". 12/11: Singer Susan Shepard; Joe Rizzo with John Jacobson. 12/12: Joe Rizzo with John Jacobson. 12/13, 14: New School Singing Workshop. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 12/31: Julie Wilson returns with *More Sondheim,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sara McLallin plays Wed.–Sun. from 7. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through December: Pianist Leslie Pintchik, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 12/9: Ricky Ritzel in a *Man and a Piano Go Hollywood.* 12/10: Singer-pianist Lorraine Wolf. 12/11: Lisa Ellex. 12/12: Comedian Cam Brainard with pianist Michael Skloff. 12/13: Singer Kathy Darnall. 12/14: Singer Linda Williams. 12/15: Singer Judy Gallagher. Nightly at 8. **AE, MC, V.**

THE GINGER MAN—51 W. 64th St. (399-2358). Through 12/31: Pianist Patrick Gogerty, from George Segal's Dixieland Band, plays every Wed.–-Sat. from 9. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Lively American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Dec. 9

:00/WNCN—
eethoven: Trio in D,
)p. 9, No. 2; **Bach:**
onata for Flute and
larpsichord No 1 in b.

7QXR-AM/FM—
laydn: Sym. No. 84 in E-
lat.

:00/WNCN—J. C.
ach: Sym. in E-Flat,
)p. 3, No. 3;
eethoven: *Consecration*
the House: Ov.

7QXR-AM/FM—
lyslivecek: Violin Cto.
ı C; **Mendelssohn:** *A*
lidsummer Night's Dream:
)v.

:00/WNCN—
ffenbach: *La Belle*
'elene: Ov.; **Bonporti:**
:to. a Quattro in E, Op.
1, No. 9.

:00/WNCN—
chumann: Adagio and
llegro for Horn and
iano in A-Flat, Op. 70;
ach: Trio Sonata No. 1
ı E-Flat.

:00/WNCN—J. C.
ach: Cto. for Bassoon
ı B-Flat; **Ravel:** *Valses*
bles et sentimentales.

7NYC—"The Ojai
:stival." The Los
ngeles Phil., Kent
agaono, conductor.
urtag: *Messages of the*
ıte R.V. Traussova;
:hoenberg: Chamber
7m. No. 2; **Beethoven:**
ıntasia in c for Piano,
horus, and Orch.

:05/WQXR-
M/FM—Smetana: *My*
ountry: The Moldau;
hatchaturian: Piano
:to.

:00/WNCN—
lussorgsky: *Pictures at*
ı Exhibition.

:06/WQXR-
M/FM—"McGraw-
lill Young Artists
howcase." Robert
herman, host.

Thu., Dec. 10

:00/WNCN—Busoni:
)oktor Faustus:
Sarabande" and
Cortege."

VNYC—Enesco: Sym.
Jo. 1 in E-Flat.

VQXR-AM/FM—
travinsky: *Song of the*
Iightingale.

:00/WNCN—Gluck:
phigenie en Aulide: Ov.; **Mendelssohn:** Konzertstucke for Clarinet, Basset Horn, and Piano.

WQXR-AM/FM—Thomson: *The Plow That Broke the Plains*; **Simpson:** *Dances.*

5:00/WNCN—Chabrier: *Gwendoline*: Ov.; **Devienne:** Sonata No. 1 in C for Bassoon and Fortepiano, Op. 24.

6:00/WNCN—Dvorak: *Carnival*: Ov., Op. 92

8:00/WNYC—"Brooklyn Academy of Music Chamber Concert." **Gounod:** "Petite" Sym.; **Beethoven:** *Fidelio*; **Dvorak:** *Serenade.*

8:05/WQXR-AM/FM—Franck: *Psyche*: Suite; **Gould:** *Apple Waltzes.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Daniel Barenboim, pianist. **Beethoven:** Sonata for Piano No. 15 in D, Op. 28; **Beethoven:** Sonata for Piano No. 30 in E, Op. 109.

Fri., Dec. 11

3:00/WNCN—Mozart: Piano Trio in G.

WNYC—Tcherepnin: Piano Qnt.

WQXR-AM/FM— *Bach:* Clavier Cto. No. 1 in d.

4:00/WNCN—Clementi: Sonata for Piano in F, Op. 36, No. 2; **Quantz:** Trio Sonata in c.

WQXR-AM/FM—Wiren: Serenade for Strings; **Beethoven:** *14 Variations on an Original Theme.*

5:00/WNCN—C. P. E. Bach: Rondo in E-Flat; **Handel:** Trio Sonata in g, Op. 2, No. 5.

6:00/WNCN—Weinberger: *Schwanda*: Polka and Fugue.

8:00/WNCN—Ravel: Cto. for Piano in D for the Left Hand.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Berlioz: *Romeo and Juliet*: "Romeo Alone" and "Festivities at the Capulets"; *Nuits D'été.*

9:00/WNCN—Beethoven: Cto. for Piano No. 1 in C, Op. 15; **Schubert:** *Magic Harp*: Ov.

WNYC—"The 1987 Beyreuth Festival." With soloists Versalle and Studer. **Wagner:** *Tannhauser.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; oboist Heinz Holliger. **Weber:** *Oberon*: Ov.; **R. Strauss:** Oboe Cto. in D; **Brahms:** Sym. No. 2 in D.

Sat., Dec. 12

10:00 a.m./WNCN—Debussy: *La Mer*, **Fauré:** *Pelleas et Melisande*: Op. 80.

WNYC—Rossini/Liszt: *Soirees musicales*: Part I; **Smetana:** *The High Castle.*

10:04 a.m./WQXR-AM/FM—Beethoven: Fantasie in g; **Haydn:** Piano Sonata No. 49 in E-Flat; **Schubert:** Intermezzo in C, Op. 119, No. 3.

11:00 a.m./WNCN—Offenbach: *Gaité Parisienne*; **Kabalevsky:** Cto. for Violin in C, Op. 48.

11:04 a.m./WQXR-AM/FM—Rossini: *The Turk in Italy*: Ov.; **Bruch:** Violin Cto. No. 1 in g.

12:00/WNCN—Beethoven: Sonata for Cello and Piano No. 2 in g, Op. 5, No. 2.

WNYC—Enesco: *Rumanian Poem*; **Debussy:** *Images*: Book I; **Nielsen:** Sym. No. 5.

12:05/WQXR-AM/FM—Bach: Suite No. 2 in b; **Rachmaninoff:** Piano Cto. No. 4 in g.

1:00/WNCN—Kodaly: *Hary Janos*: Suite; **Beethoven:** Variations in E-Flat, Op. 44.

2:00/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." Marek Janowski, conductor; soprano Erie Mills. **Mozart:** *The Abduction From the Seraglio.*

5:00/WNCN—Beethoven: Sonata for Piano No. 2 in A, Op. 2, No. 2; **Smetana:** *Richard III.*

6:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in G, Op. 25.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; oboist John Mack. **Kodaly:** *Dances of Galanta*; **Mozart:** Oboe Cto. in C; **Dvorak:** Sym. No. 7 in d.

9:00/WNCN—"Saturday Night Opera." **Berlioz:** *Beatrice et Benedict* (Minton, Domingo, Soyer, Paris Orch./Barenboim).

Sun., Dec. 13

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** *Le Rossiniane*, Op. 119; **Sor:** *Souvenir de Russie*; **Albeniz:** *Mallorca.*

WNYC—Doppler: *The Woodbird*; **Schubert:** Arpeggione Sonata in a; **Hindemith:** *Kammermusik*: No. 1.

11:00 a.m./WNCN—Mozart: Piano Trio in E; **Schumann:** Sonata for Violin and Piano No. 1 in a, Op. 105.

WNYC—"Remastering the Masters." Recent technical triumphs in piano recording.

12:00/WNCN—Beethoven: Qt. No. 3 in D, Op. 18, No. 3; **Mendelssohn/-Moscheles:** Duo Concertante for Two Pianos and Orch., Op. 87b.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; pianist Alfred Brendel. **Mozart:** Cto. for Piano No. 24 in c; **Mozart:** Requiem in d.

WNYC—Debussy: *Jeux*; **Delius:** *Sea Drift*; **Granados:** *Spanish Dances.*

1:04/WQXR-AM/FM—Haydn: Sym. No. 102 in B-Flat; **Brahms:** Piano Cto. No. 1 in d.

3:00/WNCN—Rachmaninoff: Suite for 2 Pianos, No. 2, Op. 17; **Bach:** Partita for Violin Solo in d.

3:04/WQXR-AM/FM—The New York Philharmonic. Sir Colin Davis, conductor. **Vaughan Williams:** Sym. No. 6 in e; **Sibelius:** Sym. No. 5 in E-Flat.

4:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner."

5:00/WNCN—R. Strauss: *Death and Transfiguration*: Op. 24; **Boccherini:** Qnt. in E-Flat, Op. 29, No. 5.

8:00/WNCN—Chopin: Sonata for Piano No. 2 in B-Flat, Op. 35.

8:05/WQXR-AM/FM—"Met Life's Opera House." **Ponchielli:** *La Gioconda* (Caballé, Baltsa, Pavarotti, National Phil. Orch./Bartoletti).

9:00/WNCN—Saint-Saëns: Cto. for Violin No. 3 in b, Op. 61; **Berlioz:** *King Lear*: Ov., No. 4.

Mon., Dec. 14

3:00/WNCN—Delius: Cto. for Piano in c; **R. Strauss:** *Festival Music*: "Stadt Vien."

WQXR-AM/FM—Beethoven: Octet in E-Flat.

4:00/WNCN—Mendelssohn: Variations Serieuses in d, Op. 54; **Tchaikovsky:** *March Slav*, Op. 31.

WQXR-AM/FM—Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*; **Tartini:** Concertino for Clarinet and Orch.

5:00/WNCN—Haydn: *Feldparthie*: No. 3 in E-Flat; **Sibelius:** *Rakastava*: Op. 14.

6:00/WNCN—Beethoven: *Leonore*: Ov. No. 1, Op. 138; **Haydn:** Trio for Baryton No. 117 in F.

8:00/WNYC—"The Salzburg Festival." Pianist Alfred Brendel. **Schubert:** Sonata in a.

8:05/WQXR-AM/FM—Bach: *Christmas Oratorio*; **Wagner:** *The Flying Dutchman*: Ov.; *Siegfried*: "Awakening Scene."

9:00/WNCN—Sibelius: Sym. No. 4 in a, Op. 63; **Wieniawski:** *Legende*: Op. 17.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Leontyne Price. **Bernstein:** *Chichester Psalms*; **Bates/Ward:** *America the Beautiful*; **Puccini:** *Madama Butterfly*: "Un bel di"; **Converse:** *Flivver Ten Million*; **Gershwin:** *Porgy and Bess*: "Summertime" and "My Man's Gone Now."

Tue., Dec. 15

3:00/WNCN—Haydn: Sym. No. 47 in G; **Tartini:** Sonata for Violin and Continuo in g.

WNYC—Rochberg: String Qt. No 7; **Ives:** *Songs.*

WQXR-AM/FM—Weber: Clarinet Cto. No. 1 in f.

4:00/WNCN—Boyce: Cto. Grosso for 2 Violins, Cello, and Strings in b; **Beethoven:** Sonata for Piano No. 24 in F-Sharp, Op. 78.

WQXR-AM/FM—Chausson: *Viviane;* **Boyce:** *Suite.*

5:00/WNCN—Handel: Trio Sonata for 2 Oboes No. 1 in B-Flat; **Debussy:** *Prelude a l'apres-midi d'un faune.*

6:00/WNCN—Lalo: *Fantasie-Ballet for Violin and Orch.*

8:00/WNCN—"WNCN Live." Pianist Jerome Rose.

WNYC—"The Klezmer Concert." A Concert for the First Night of Hanukah.

8:05/WQXR-AM/FM—Vaughan Williams: *A Christmas Cantata.*

9:00/WNCN—Paganini: Sonata in A; **Beethoven:** Sym. No. 7 in A, Op. 92.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; pianist Emanuel Ax. **R. Strauss:** *Don Juan*; **Mozart:** Piano Cto. No. 25 in C; **Ravel:** *La Valse.*

Jnless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, December 9–11 and 14–15

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
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7 **WABC**
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9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
S Fri.: *The Great Love Experiment*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Bravestarr*
13 *3-2-1 Contact*
M Thu.: **Movie:** *This Property Condemned*
Fri.: **Movie:** *The Story of Will Rogers*

6:40 a.m.
H Wed.: *The Woman Who Willed a Miracle*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Berenstain Bears' Christmas Tree* (cc)
Fri., Mon., Tue.: *Seabert*
M Wed.: **Movie:** *Captain Horatio Hornblower*
Mon.: **Movie:** *The Official Story*
Tue.: **Movie:** *Time After Time*
S Wed.: **Movie:** *The Deerslayer*
Fri.: *The Nutcracker*
Mon.: *The Rocking Chair Rebellion*

7:30 a.m.
2 *This Morning*
5 *He-Man*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
S Thu.: **Movie:** *Firewalker*
Tue.: *Santa's Magic Toy Bag*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Care Bears Movie II*
Thu.: **Movie:** *Coast to Coast*
Fri.: **Movie:** *The Impossible Spy*
Mon.: **Movie:** *My American Cousin*
Tue.: **Movie:** *Strange Invaders*
S Mon.: **Movie:** *Top Gun*
Tue.: **Movie:** *A Challenge for Robin Hood* (cc)

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Thu.: *Al Jennings of Oklahoma*
Fri.: **Movie:** *Illusions*
S Fri.: **Movie:** *Dark Horse*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *The Cardinal*
Mon.: **Movie:** *The Pirate Movie*
Tue.: **Movie:** *Say Yes*
S Wed.: *Fairie Tale Theatre:* "The Dancing Princesses"

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Wed.: **Movie:** *Making Contact*
Fri.: **Movie:** *Desperate Lives*
Mon.: **Movie:** *The Money Pit*
Tue.: *America Undercover:* "The Gift of Life"

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: *On Location*
M Thu.: **Movie:** *That's Life!*
Fri.: **Movie:** *The Neverending Story*
S Wed., Mon.: **Movie:** *Far From the Madding Crowd*
Thu.: **Movie:** *Heaven With a Gun*
Fri.: **Movie:** *Lullaby of Broadway*
Tue.: **Movie:** *The Man Who Came to Dinner*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Eight Is Enough*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
H Tue.: **Movie:** *The Color Purple*
M Tue.: *Crazy About the Movies:* "Grace Kelly"

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Chess*
Mon.: *Make Prayers to the Raven*
Tue.: *Body Pulse*
H Wed.: **Movie:** *Better Off Dead*
Thu.: **Movie:** *The Caine Mutiny*
Mon.: *The Prince's Trust All-Star Concert*
M Mon.: **Movie:** *Samson and Delilah*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Only One Earth*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Fri.: **Movie:** *Iron Eagle*
M Tue.: **Movie:** *Nothing in Common*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 *The New Literacy* (except Wed.)
Wed.: *Black Forum*
H Mon.: **Movie:** *Big Wednesday*
M Wed.: *Crazy About the Movies:* "Grace Kelly"
Thu.: *Crazy About the Movies:* "Marilyn Monroe"
Fri.: *Crazy About the Movies:* "Natalie Wood"
S Thu.: **Movie:** *Foreign Body*
Fri.: **Movie:** *Back to School*
Tue.: **Movie:** *Brighton Beach Memoirs*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *A Christmas Without Snow* (1980). Michael Learned.
Thu.: **Movie:** *The Pride of Jesse Hallam* (1981). Johnny Cash.
Fri.: **Movie:** *A Circle of Children* (1977). Jane Alexander.
Mon.: **Movie:** *My Foolish Heart* (1950). Dana Andrews.
Tue.: **Movie:** *The Day the Loving Stopped* (1981). Dennis Weaver.
31 *Focus on Society* (except Wed.)
Wed.: *European Journal*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The True Gift of Christmas*
Tue.: *Masterpiece Theatre: Northanger Abbey*
H Wed.: *On Location*
Thu.: **Movie:** *The Buddy Holly Story*
M Wed.: **Movie:** *Weekend in Havana*
Thu.: **Movie:** *The Silver Chalice*
Fri.: *Crazy About the Movies:* "Trivia"
S Wed., Mon.: **Movie:** *The Bible*

1:15
H Tue.: **Movie:** *Desperate Lives*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *The American Adventure*
H Fri.: **Movie:** *Death on the Nile*
M Fri.: **Movie:** *A Woman Called Golda*
Mon.: **Movie:** *The Story of David*
Tue.: **Movie:** *On the Right Track*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *On Stage at Wolf Trap*
Thu.: *Candidates '88*
Fri.: *Adams Chronicles*
Mon.: *The Constitution*
H Wed.: **Movie:** *Choke Canyon*
Mon.: *On Location*
S Thu.: **Movie:** *Eliminators*
Fri.: **Movie:** *Top Gun*
Tue.: **Movie:** *Firewalker*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *The Smurfs*
13 *French Chef*
31 Tue.: *Sherpa*
M Wed.: **Movie:** *Three Amigos!*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Spiral Zone*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Thu.: **Movie:** *Games Mother Never Taught You*
Mon.: **Movie:** *Electri*
Dreams
Tue.: *On Location*

3:30
5 *Flintstones*
11 *Ghostbusters*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *Animation, Cartoons, and Computers*
M Thu.: *Dangerous Film Club*
Tue.: **Movie:** *Zotz!*

4:00
2 *Superior Court* (except Tue.)
Tue.: *Afterschool Special*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 *Sesame Street* (except Wed.)
Wed.: *The Sleeping Beauty*
21 *Sesame Street*
H Wed.: *Ziggy's Gift*
Fri.: *America Undercover:* "The Gift of Life"
Tue.: *The Woman Wh*
Willed a Miracle
M Thu.: **Movie:** *Say Ye*
S Wed.: **Movie:** *The Deerslayer*
Thu.: *Bim, the Little Donkey*
Fri.: *Nutcracker*
Mon.: *The Rocking Chair Rebellion*
Tue.: *Santa's Magic Toy Bag*

4:30
2 *People's Court* (except Tue.)
5 *Ducktales*
11 *Tom and Jerry*
31 *3-2-1 Contact*
H Wed.: **Movie:** *BMX Bandits*
Thu.: *Survival Series*
M Wed.: **Movie:** *Airplane II: The Sequel*
S Tue.: *Nutcracker*

5:00
2 4 7 News
5 *Different Strokes* (except Mon.)
Mon.: **Special:** *Glo*
Friends Save Christmas
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers*
21 *Sesame Street*

Wed.: *Agenda for a*
mall Planet
Thu.: *American*
nterests
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
Fri.: *A Friend in Deed*

Mon.: *Emmet Otter's Jug-Band Christmas*
Tue.: **Movie:** *The Buddy Holly Story*
M Fri.: **Movie:** *Secrets of the Bermuda Triangle*
Mon.: *Crazy About the Movies:* "Trivia"

Tue.: **Movie:** *Cactus Flower*
S Thu.: *The Red Balloon*
Mon.: *Faerie Tale Theatre*

5:30
2 News

5 *Facts of Life* (except Mon.)
Mon.: **Special:** *Fat Albert's Christmas*
13 *Square One TV*
31 *City Comment*
H Thu.: **Movie:** *Strange Invaders*

Fri.: **Movie:** *The Bugs Bunny/Road Runner Movie*
M Thu.: **Movie:** *The Check Is in the Mail*
Mon.: **Movie:** *Yankee Doodle Dandy*
S Fri.: *Charlie's Christmas Secret*

5:35
S Wed.: **Movie:** *Bon Voyage, Charlie Brown*
Thu.: *The Steadfast Tin Soldier*

5:45
31 *News From City Hall*

Weeknights, December 9–11 and 14–15

WED., DEC. 9

:00
4 7 News
Three's Company
Magnum, P.I.
The Jeffersons
Rockschool
Computer Chronicles
Italian programming
:oncludes at 8)
Movie: *Under the*
herry Moon
Movie: *Belizaire the*
ajun

:30
Family Ties
News
The Honeymooners
New Jersey News
Long Island Report

:00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
21 *Nightly Business*
eport
Faerie Tale Theatre

:30
Wheel of Fortune
You Can't Take It With
ou
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival

:00
Special: *Frosty the*
nowman
Highway to Heaven
Movie: *The War*
etween Men and Women
977). Barbara Harris.
Perfect Strangers
Evening Magazine
The Honeymooners
pecial
Discover
World Chess
Movie: *Better Off*
ead
Movie: *Ordinary*
eople
Movie: *The Gods Must*
e Crazy
Brothers

:30
Special: *T'was the*
light Before Christmas
Head of the Class
Entertainment Tonight
Metroline: "Welfare
eform." An examination
f how proposed welfare
eform will affect New
ork City recipients.
It's Garry Shandling's
how

:00
Special: *Grammy*
ifetime Achievement
wards
St. Elsewhere
Hooperman
Morton Downey Show
Moyers: God and
olitics

31 *Ken Russell's: A View of the Planets*
S **Movie:** *Kiss of the Spider Woman*

9:10
21 **Special:** *James Stewart: A Wonderful Life.* Johnny Carson hosts this tribute to one of America's most beloved and respected actors.

9:30
7 *Slap Maxwell*

10:00
4 *Bronx Zoo*
5 9 News
7 *Dynasty*
11 *National Geographic*
31 *Kwitny Report*
H *1st & Ten*
N **Movie:** *Man Under Suspicion*

10:05
M **Movie:** *The Official Story*

10:30
13 *Works and Process at the Guggenheim:* "The Mahabharata." Director Peter Brook discusses his nine-hour epic play now in performance at the Brooklyn Academy of Music.
31 *Only One Earth*
H *1st & Ten*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War.* Two films dealing with attempts to save Jews from concentration camps during W. W. II.
31 *Video Music Box*
H **Movie:** *Hamburger*
S **Movie:** *Julia*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*

12 MIDNIGHT
7 **Movie:** *The Bell Jar* (1979). Julie Harris.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Three Amigos!*

12:15 a.m.
N **Movie:** *Cluny Brown*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*
S **Movie:** *Mona Lisa*

12:35 a.m.
H *Ninja III: The Domination*

12:40 a.m.
2 **Movie:** *Love for Ransom* (1977). John Davidson.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
M **Movie:** *Eat and Run*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Little Big Man* (1972). Dustin Hoffman.
9 *Home Shopping*
11 *Twilight Zone*

2:10 a.m.
7 News
H **Movie:** *Last Resort*

2:25 a.m.
S **Movie:** *The Company of Wolves*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
7 **Movie:** *Rock Island Trail* (1949). Forrest Tucker.

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Sherlock Holmes in Hound of the Baskervilles* (1939). Basil Rathbone.
13 *Nature*

3:10 a.m.
M **Movie:** *All the Right Moves*

3:30 a.m.
4 *New Record Guide*

3:35 a.m.
H **Movie:** *Choke Canyon*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:05 a.m.
S *Brothers*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Mystery!: Lord Peter Wimsey*

4:35 a.m.
S **Movie:** *The Bible*

4:40 a.m.
M **Movie:** *The Zoo Gang*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:10 a.m.
H **Movie:** *Dark Forces*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., DEC. 10

6:00
4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs*
31 Italian programming (concludes at 8)
S **Movie:** *Firewalker*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *The Caine Mutiny*
M **Movie:** *Foreign Body*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 **Hockey:** Rangers vs. Philadelphia (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Strange Shadows/Empty Room* (1977). Stuart Whitman.
7 *Sledge Hammer!*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Young Man With a Horn*
S **Movie:** *Eliminators*

8:30
4 *A Different World*
7 *The Charmings*
13 *Currents:* "Perfect Babies." Explores the genetic testing of unborn children.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Simon & Simon*
4 *Cheers*
7 **Movie:** *Stranger on My Land* (1987). Tommy Lee Jones. Dramatic story of a Vietnam veteran's one-man fight to keep the government from seizing his ranch and turning it into a missile base.
11 **Movie:** *A Christmas Coal Mine Miracle* (1978). Kurt Russell.
13 *Showdown on Tobacco Road.* The smoking issue seen from several different perspectives.
31 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *One More Saturday Night*
M **Movie:** *F/X*

9:10
21 *Mystery!: Agatha Christie's Miss Marple*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 News
13 *Slow Fires*
31 To be announced
N **Movie:** *'Round Midnight*
S **Movie:** *Foreign Body*

10:20
21 *Masterpiece Theatre: Northanger Abbey*

10:30
9 News
H *The Lost Minutes of Billy Crystal*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *That's Life!*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*

11:45
S **Movie:** *Children of a Lesser God*

12 MIDNIGHT
7 **Movie:** *For Love or Money* (1963). Kirk Douglas.
9 *Entertainment Tonight*
11 *Billy Graham*
21 *Long Island Report*
H *On Location*

12:15 a.m.
N **Movie:** *Mikey and Nicky*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *Tokyo Day*
21 *Jazz Encore*

12:40 a.m.
2 **Movie:** *The Return of Joe Forrester* (1975). Lloyd Bridges.

12:45 a.m.
M **Movie:** *Independence Day*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:05 a.m.
H **Movie:** *Fortress*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
S *Comedy Spotlight*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Flight to Holocaust* (1977)
9 *Home Shopping*
11 *Celebration of Caring*

2:05 a.m.
7 News

2:25 a.m.
S **Movie:** *A Private Function*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *The Deerslayer* (1957). Lex Barker.
H *Bette Midler*

2:40 a.m.
M **Movie:** *Codename: Wildgeese*

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
13 *Discover*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939)
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*
S *The Steadfast Tin Soldier*

4:10 a.m.
7 *Safari to Adventure*
H *On Location*

4:25 a.m.
M **Movie:** *Youngblood*

4:30 a.m.
7 *The Avengers*
13 *The Unquiet Library*

4:35 a.m.
S *The Red Balloon*

5:00 a.m.
4 *New Wilderness*

5:15 a.m.
H **Movie:** *One More Saturday Night*
S *Bim, the Little Donkey*

5:30 a.m.
7 *Morning Stretch*
11 News

FRI., DEC. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*

21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *Lullaby of Broadway*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *The Mouse That Roared*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

7:45
S *Comedy Club Network*

8:00
2 **Special:** *A Charlie Brown Christmas*
4 *Rags to Riches*
5 **Movie:** *Trench Coat* (1983). Margot Kidder.
7 *Full House*
9 *Evening Magazine*
11 **Movie:** *March of the Wooden Soldiers* (1934). Laurel and Hardy.
21 *Nature:* "Tiger"
31 *Washington Week in Review*
H **Movie:** *Heartbreak Ridge*
M **Movie:** *Three Amigos!*
N **Movie:** *Tea in the Harem*
S **Movie:** *Back to School*

8:30
2 **Special:** *How the Grinch Stole Christmas*
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who Pertwee Series*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
9 *Morton Downey Show*
13 *Great Performances: Asinamali.* Five black South African inmates tell how they landed in prison, in this dramatic play with songs.

9:15
21 *Benny Goodman: Let's Dance—A Musical Tribute*

9:30
7 *Pursuit of Happiness*
11 *Keys to Success*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
11 *Billy Graham*
13 *A Christmas Special With Luciano Pavarotti.* Tenor Pavarotti and the Canadian Boys Choir sing some of the most beloved songs of Christmas; they are accompanied by the Symphony Orchestra of Montreal.
M **Movie:** *The Morning After*
N **Movie:** *Miss Mary*
S *Brothers*

10:15
H **Movie:** *Iron Eagle*

10:30
31 *Sherpa.* Examines the culture of a group of people inhabiting the Mount Everest Region and the influence that Western culture has had on them.
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *Blondie of the Follies* (1932). Marian Davies.
31 *Video Music Box*
S **Movie:** *Top Gun*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*

11:45
M *Comedy Experiment*

12 MIDNIGHT
7 **Movie:** *Too Many Suspects* (1975). Jim Hutton.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *It Happened on Fifth Avenue*

12:15 a.m.
H **Movie:** *The Godfather*
M **Movie:** *The Sensuous Nurse*

12:30 a.m.
2 **Movie:** *Night Stalker* (1975). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *Works and Process at the Guggenheim*
21 **Movie:** *Father's Little Dividend* (1951). Elizabeth Taylor.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Fresh Fields*
S **Movie:** *Patricia*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
M **Movie:** *Personal Best*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 **Movie:** *The Revengers* (1972). William Holden.
7 News
9 **Movie:** *Magnificent Obsession* (1954). Rock Hudson.
11 *Twilight Zone*

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
7 **Movie:** *One Summer Love* (1976). Beau Bridges.
11 *Twilight Zone*
13 *Profiles of Nature*

2:45 a.m.
2 **Movie:** *The Jordan Chance* (1978). Raymond Burr.
S **Movie:** *Brazil*

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Basil Rathbone.
13 *Film on Film:* "The Golden Silents"

3:15 a.m.
H *Inside the NFL*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
M **Movie:** *Three Amigos!*

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *The Wrong Box* (1966). John Mills.
13 **Movie:** *Five Star Final* (1931). Edward G. Robinson.

4:05 a.m.
5 *I Love Lucy*

4:15 a.m.
7 **Movie:** *The Kansan* (1943). Richard Dix.
H **Movie:** *Heartbreak Ridge*

4:30 a.m.
4 *New Wilderness*
11 *Twilight Zone*

4:55 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*
S *It's Garry Shandling's Show*

5:25 a.m.
M *Comedy Experiment*

5:30 a.m.
5 *New Monkees*
11 News
S *Brothers*

5:50 a.m.
7 *Safari to Adventure*

MON., DEC. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Daffy Duck's Movie*
S **Movie:** *Top Gun*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf's Christmas Special* (cc)
5 **Movie:** *Buckaroo Banzai* (1984). Peter Weller.
7 *MacGyver*
9 *Evening Magazine*
11 **Special:** *A Barbara Mandrell Christmas*
21 *Making of a Continent*
31 *Chillida.* A look at the life and work of Basque sculptor Eduardo Chillida.
H **Movie:** *The Money Pit*
M **Movie:** *The Boy Who Could Fly*
N **Movie:** *And So They Were Married*
S *Shelley Duvall's Tall Tales & Legends:* "Darlin' Clementine"

8:30
2 *Frank's Place*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Special:** *A Motown Merry Christmas*
7 **Football:** San Francisco vs. Chicago (concludes at midnight, approx.)
9 *Morton Downey Show*
11 **Special:** *Hollywood Christmas Parade*
13 *The Adams Chronicles*
21 *Nature of Things*
31 *All the World's a Stage:* "Such Stuff As Dreams Are Made Of." Examines the Renaissance Theatre in Italy and the extravagant court masques used in the England of James I and Charles I.
S **Movie:** *Children of a Lesser God*

9:30
2 *Designing Women*
H *On Location*
N *The Many Roles of Alec Guinness*

10:00
2 *Cagney & Lacey*
4 **Special:** *Secrets Women Never Share*
5 9 News
13 *Upstairs, Downstairs*
31 *Legacy of the Hollywood Blacklist*
M **Movie:** *Three Amigos!*
N **Movie:** *The Official Story*

10:30
21 *Circle of Plenty*
H **Movie:** *Malibu Bikini Shop*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *A Festival of Nine Lessons and Carols.* A Christmas choral event from the Chapel of King's College in Cambridge, England.
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *A Private Function*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Wilton-North Report*
11 *The Honeymooners*
21 *Comedy Tonight*

11:45
M **Movie:** *Heartbreak Ridge*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "The Holy Land"
21 *Long Island Report*
N **Movie:** *The Lightship*

12:15 a.m.
H **Movie:** *The Tender Age*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature*

12:40 a.m.
2 **Movie:** *Tuareg the Desert Warrior* (1984). Mark Harmon.
S **Movie:** *Brazil*

1:00 a.m.
5 *Weight Control*
7 **Movie:** *You're in the Army Now* (1941). Phil Silvers
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Ziegfeld Follies* (1946). Judy Garland.
9 *Home Shopping*
11 *Celebration of Caring*
H **Movie:** *Touch and Go*
M **Movie:** *F/X*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
7 News

2:55 a.m.
S **Movie:** *Patricia*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Keith County Journal*

3:05 a.m.
7 **Movie:** *It Happens Every Spring* (1949). Ray Milland.

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *A Town Like Alice* (1980). Part I of II. Helen Morse.

3:45 a.m.
H **Movie:** *The Godfather*

3:50 a.m.
M **Movie:** *The Sensuous Nurse*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:20 a.m.
5 *I Love Lucy*

4:30 a.m.
13 *Masterpiece Theatre:* "Sorrell and Son"

4:35 a.m.
S **Movie:** *The Bible*

5:00 a.m.
4 *New Wilderness*
7 *Branded*

5:10 a.m.
M **Movie:** *Independence Day*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *American Interests*

TUE., DEC. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business:* "Numbers"
31 Italian programmin
(concludes at 8)
S **Movie:** *Eliminators*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Boxing:** Marvin Hagler vs. Sugar Ray Leonard
M **Movie:** *Foul Play*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 **Special:** *Hanukkah*

8:00
2 **Special:** *Rudolph th*
Red Nosed Reindeer
4 *Matlock*
5 **Movie:** *The Perils o*
Gwendoline (1984). Twany Kitaen.
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Movie:** *Yentl* (1983
Barbra Streisand. Wonderful musical abo
a young woman who disguises herself as a bo
in order to get an education; Streisand's voice at its best!
21 *Nova:* "The Lost Re
Paint People"
31 *Dark Shadows*
H *Boxing's Greatest Knockouts*
N **Movie:** *Parting Glances*
S **Movie:** *Firewalker*

8:30
7 *Growing Pains*
9 *Entertainment Tonigh*
13 *Innovation:* "Dinosau
Chic"
31 *Dark Shadows*

9:00
2 **Special:** *Circus of th*
Stars

4 *J.J. Starbuck*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
21 **Special:** *Stephanie.* Documentary about an American teenager—following her from a 13-year-old girl with promise, to an 18-year-old girl with problems.
31 *Target*
H **Movie:** *The Color Purple*
M **Movie:** *Wildcats*

10:00
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "Apartheid: 1830–1948." Part I of a five-part series tracing the history of apartheid in South Africa.
21 *Discover*
31 *Hitchhiker's Guide to the Galaxy*
N **Movie:** *The Marquise of O*
S **Movie:** *Brighton Beach Memoirs*

10:30
11 *Keys to Success*
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Ossie and Ruby*
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *$ (Dollars)*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Good Neighbors*

11:45
H *On Location*

12 MIDNIGHT
7 **Movie:** *The Lawless Breed* (1953). Rock Hudson.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Bring on the Night*
S **Movie:** *Year of the Dragon*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Making of a Continent*

12:40 a.m.
2 **Movie:** *The Loneliest Runner* (1976)

12:45 a.m.
H **Movie:** *One More Saturday Night*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:05 a.m.
M **Movie:** *The Morning After*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Words and Music* (1948)
9 *Home Shopping*
11 *Keys to Success*

2:10 a.m.
7 **Movie:** *Word of Honor* (1980). Karl Malden.

2:20 a.m.
H *America Undercover:* "The Gift of Life"
S **Movie:** *Julia*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
M **Movie:** *Cujo*

3:00 a.m.
4 *Matchmaker*
11 *Focus on Success*
13 *World Chess Championship*

3:15 a.m.
H **Movie:** *The Godfather Part II*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *A Town Like Alice* (1980). Part II of II. Helen Morse. (Part I, Mon., 12/14 at 3:30 a.m.)

3:50 a.m.
S **Movie:** *Eliminators*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:25 a.m.
M *Dangerous Film Club*

4:30 a.m.
5 *I Love Lucy*
7 *The Avengers*
13 *Upstairs Downstairs*

4:55 a.m.
M **Movie:** *The Wraith*

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
S *Nutcracker*

Weekend, December 12–13

SAT., DEC. 12

6:00 a.m.
4 *Joy of Gardening*
5 *Can You Be Thinner?*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Slow Fires*
M **Movie:** *Zotz!*
S **Movie:** *Brighton Beach Memoirs*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
H **Movie:** *The Buddy Holly Story*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *G.I. Joe: A Real American Hero*
13 *Currents:* "Perfect Babies"

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
13 *Open Mind*
M **Movie:** *Arthur*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Duke of Hazards*
7 *Care Bears Family*
13 *The Constitution: That Delicate Balance*
21 *Personal Finance*
S **Movie:** *Marlowe*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
7 *Little Clowns of Happytown*
H **Movie:** *Solar Babies*

9:00 a.m.
5 *D.J. Kat*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week in Review*
21 *American Adventure*

9:30 a.m.
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *The Wraith*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *The Brothers Karamazov*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H **Movie:** *Bite the Bullet*
M **Movie:** *Every Time We Say Goodbye*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
7 *Bugs Bunny*
13 *Adam Smith*
21 *Jane Brody's Kitchen*
31 *Degrassi Junior High*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *Mission: Impossible*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*

12:30
2 *Kidd Video*
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
S **Movie:** *Modern Girls*

12:45
21 *This Old House*

1:00
2 *Guinness World Records*
4 *Wacky World of Sports*
5 **Special:** *Yogi Bear*
7 *Weekend Specials*
9 *New American Bandstand*
11 **Movie:** *Adventures of Marco Polo* (1938). Gary Cooper.
13 *Moyers: God and Politics*
31 *Good Morning Asia*
M **Movie:** *Samson and Delilah*

1:25
21 *Frugal Gormet*

1:30
2 **College Basketball:** Louisville vs. Kentucky
4 **College Basketball:** Notre Dame vs. DePaul
7 *Greatest Sports Legends*
H **Movie:** *Bon Voyage, Charlie Brown*

2:00
7 **Special:** *College Football All-America Teams*
9 *Black Sheep Squadron*
21 *French Chef*
31 *World TV Presents* (Chinese programming)
S *Island Records*

2:30
7 **College Basketball:** Teams to be announced
13 *Cathedral.* The story of the building of a French cathedral and the life and culture surrounding it.
21 *The Art of William Alexander*

3:00
5 **Movie:** *Godzilla vs. Cosmic Monster* (1976). Godzilla.
9 *Knightrider*
11 *Twilight Zone*
21 *Rod and Reel Streamside*
H **Movie:** *Santa Claus: The Movie*
S **Movie:** *Red Sonja*

3:30
2 **Basketball:** Chicago vs. Houston
4 *The Statler Brothers Christmas Present*
11 *At the Movies*
13 *The Wind at One's Fingertips.* The creation of the first authentic French classic-style pipe organ in the United States.
21 *Motorweek*
M *John F. Kennedy*

4:00
9 *A-Team*
11 *Puttin' on the Hits*
21 *Woodwright's Shop*
31 *All About TV*

4:30
7 **Amateur Boxing:** U.S.A. vs. Cuba

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SOLUTIONS TO LAST WEEK'S PUZZLES

M	I	S	S	P	E	N	T		S	T	U	M	E	R
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TELEVISION

⑪ *New Gidget*
⑬ *Growing a Business:* "Numbers"
㉛ *Cityscope*
Ⓢ **Movie:** *Brighton Beach Memoirs*

4:40
㉑ *This Old House*

5:00
④ *Kenny and Dolly: A Christmas to Remember*
⑤ *Dr. Science*
⑨ *A-Team*
⑪ *Webster*
⑬ *This Old House*
㉛ *Make Prayers to the Raven*
Ⓗ *Christmas at Radio City Music Hall*
Ⓜ **Movie:** *Anatomy of a Murder*

5:20
㉑ **Movie:** *Doctor Who*

5:30
⑤ *Different Strokes*
⑪ *Bustin' Loose*
⑬ *Frugal Gourmet*
㉛ *Looking East*

6:00
② **Special:** *The Cough, Cold, and Flu Test*
④ ⑦ News
⑤ *What's Happening Now?*
⑨ Wrestling
⑪ *Star Trek: The Next Generation*
⑬ *Nature:* "Tigers"
㉛ *Images/Imagenes*
Ⓗ **Movie:** *The Buddy Holly Story*

6:30
② ④ ⑦ News
⑤ *Small Wonder*
㉛ *In Black and White*
Ⓢ **Movie:** *Airplane II: The Sequel*

7:00
② News
④ **Special:** *The Tiny Tree*
⑤ *Three's Company*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Discover*
㉛ *Computer Show*

7:30
② **Special:** *I'm 73: Come Dance With Me*
④ *Throb*
⑤ *Family Ties*
⑦ *New York Views*
⑨ **Basketball:** Knicks vs. Detroit (concludes at 10 p.m., approx.)
⑪ *Charles in Charge*
⑬ *Wild America*
㉑ *Doctor Who Christmas Mystery Special*

8:00
② **Movie:** *Mrs. Delafield Wants to Marry* (1986). Katharine Hepburn, Harold Gould. Delightful comedy about an elderly couple whose romance defies the conventions of their community and shocks their children.
④ *Facts of Life*
⑤ *Mr. President*
⑦ *Ohara*
⑪ **Movie:** *The Bells of St. Mary's* (1945). Bing Crosby, Ingrid Bergman. Colorized version.
⑬ *World at War*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *The Color Purple*
Ⓜ **Movie:** *Psycho III*
Ⓝ **Movie:** *Sex Kittens Go to College*
Ⓢ **Movie:** *The Color of Money*

8:30
④ *227*
⑤ *Women in Prison*

8:35
㉑ *Keep It in the Family*

9:00
④ *Golden Girls*
⑤ *Beans Baxter*
⑦ *Sable*
⑬ *Mystery!: Agatha Christie's Miss Marple*
㉛ *Secret Agent*

9:10
㉑ *Good Neighbors*

9:30
④ *Amen*
⑤ *Second Chance*
Ⓜ **Movie:** *The Wraith*

9:45
㉑ *Dad's Army*

10:00
② *West 57th*
④ *Hunter*
⑤ ⑨ News
⑦ *Hotel*
⑬ *Film on Film:* "The Golden Silents." Several shorts including *The Great Train Robbery* and the William S. Hart western, *The Toll Gate.*
㉛ *Blake's Seven*
Ⓝ **Movie:** *Confidentially Yours*
Ⓢ *Super Dave*

10:20
㉑ *No Place Like Home*

10:30
⑤ Sports
⑨ *Medical Journal*
⑪ News
Ⓢ **Movie:** *Modern Girls*

10:55
㉑ *Butterflies*

11:00
② ④ ⑦ News
⑤ **Movie:** *White Christmas* (1954). Bing Crosby.
⑨ *Mama's Family*
⑪ **Movie:** *Stairway to Heaven* (1947). David Niven.
㉛ *Eye on Dance:* "The Magic of Katherine Dunham." Discussion of the subtleties and drama of the Dunham technique; guests include Vanoye Aikens, Gary Deloatch, and Marilyn Banks.
Ⓗ *Whoopi Goldberg*
Ⓜ **Movie:** *Cujo*

11:30
④ *Saturday Night Live*
⑦ News
⑨ *Benny Hill*
⑬ **Movie:** *The Guardsman* (1931). Alfred Lunt, Lynn Fontanne. Broadway's legendary Lunt and Fontanne star in this charming Molnar comedy about a jealous husband testing his wife's fidelity; bravura performances by both stars.
㉑ *Monty Python*
㉛ *State of the Arts*

11:45
② *Wheel of Fortune*
⑦ **Movie:** *The Vegas Strip War* (1984). Rock Hudson.

12 MIDNIGHT
⑨ *Entertainment This Week*
㉑ *The Kingston Trio and Friends Reunion*
Ⓗ **Movie:** *The Godfather Part II*
Ⓝ **Movie:** *The Unheard Music*
Ⓢ **Movie:** *The Warrior and the Sorceress*

12:15 a.m.
② *D.C. Follies*

12:30 a.m.
Ⓜ **Movie:** *Stranger in the House*

12:45 a.m.
② *Dom Deluise Show*

1:00 a.m.
④ *Showtime at the Apollo*
⑨ **Movie:** *Twilight for the Gods* (1958). Rock Hudson.
⑪ Women's Wrestling
⑬ *Comedy With Monteith & Rand*

1:15 a.m.
② **Movie:** *The Man Who Would Not Die* (1975). Keenan Wynn.

1:25 a.m.
Ⓢ **Movie:** *Red Sonja*

1:30 a.m.
⑤ **Movie:** *Movie, Movie* (1978). George C. Scott.
⑬ *Rockschool*

1:40 a.m.
⑦ **Movie:** *Day of the Wolves* (1971). Richard Egan.

2:00 a.m.
④ *Comedy Club*
⑪ News
⑬ **Movie:** *Men of the Fighting Lady* (1954). Van Johnson.

2:15 a.m.
Ⓜ **Movie:** *Dark Horse*

2:30 a.m.
④ *Sea Hunt*
⑪ *Solid Gold*

3:00 a.m.
④ *Ask Dr. Ruth*
⑨ **Movie:** *This Earth Is Mine* (1959). Rock Hudson.
Ⓢ **Movie:** *Hard Choices*

3:06 a.m.
② *Win, Lose, or Draw*

3:20 a.m.
⑬ **Movie:** *The Inspector General* (1949). Danny Kaye.

3:30 a.m.
④ *Snicker Theater*
⑦ **Movie:** *Torpedo Alley* (1953). Mark Stevens.
⑪ **Movie:** *The Beginning* (1975). Robin Ward.
Ⓗ **Movie:** *Slayground*

3:36 a.m.
② *D.C. Follies*

3:40 a.m.
Ⓜ **Movie:** *Salvador*

3:45 a.m.
⑤ *Look at Me Now*

4:06 a.m.
② News

4:30 a.m.
Ⓢ **Movie:** *Airplane II: The Sequel*

4:50 a.m.
② **Movie:** *Wheeler and Murdock* (1972). Jack Warden.

5:00 a.m.
⑬ *A Christmas Special With Luciano Pararotti*

5:05 a.m.
Ⓗ **Movie:** *Sloane*

5:15 a.m.
⑦ *Safari to Adventure*

5:30 a.m.
④ *Music City U.S.A.*
⑦ *Greatest Sports Legends*
⑪ News

SUN., DEC. 13

6:00 a.m.
④ *Today in New York*
⑤ *Hour of Power*
⑦ *Insight*
⑨ News
⑪ *Christopher Close-up*
⑬ *American Playhouse:* "The Adventures of Huckleberry Finn." Part I of a four-part series.
Ⓜ **Movie:** *By the Light of the Silvery Moon*
Ⓢ **Movie:** *The Silent One*

6:15 a.m.
⑪ *Davey and Goliath*

6:30 a.m.
② *Community*
④ *New Wilderness*
⑦ *Christopher Close-up*
⑨ *Hispanic Horizons*
⑪ *Christian Science*

6:40 a.m.
Ⓗ **Movie:** *Making Contact*

7:00 a.m.
② *Young Universe*
④ *First Estate*
⑤ *Jimmy Swaggart*
⑦ *Faith for Today*
⑨ *Point of View*
⑪ *Hour of Power*
⑬ *Sesame Street*

7:30 a.m.
② *Way to Go*
④ *Headlines on Trial*
⑦ *This Is the Life*
⑨ *Sunday Mass*
⑪ *World Tomorrow*

8:00 a.m.
② *For Our Times*
④ *Sunday Today*
⑤ *Oral Roberts*
⑦ *Tiempo*
⑨ *Funtastic World*
⑪ *Tom and Jerry*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming (concludes at 2)
Ⓗ *Fraggle Rock*
Ⓜ **Movie:** *Back to the Future*
Ⓢ *The Red Balloon*

8:30 a.m.
② *Wall $treet Journal*
⑤ *Sunday Mass*
⑦ *Home Show*
⑪ *Heathcliff*
⑬ *Mister Rogers*
Ⓗ *Seabert*

8:35 a.m.
Ⓢ **Movie:** *Bon Voyage Charlie Brown*

9:00 a.m.
② *Sunday Morning With Charles Kuralt*
⑤ *McCreary Report*

Movie: *The Magic*
ord (1962). Basil
thbone.
Heathcliff
Sesame Street
Owl/TV
Movie: *Care Bears*
ovie II

0 a.m.
Meet the Press
Visionaires
Reading Rainbow

:00 a.m.
McLaughlin Group
World of Disney
The Jetsons
Captain Power
Square One Television
Tony Brown's Journal
Movie: *Belzaire the*
jun
Movie: *The River Rat*

:30 a.m.
Face the Nation
News Forum
Special: *Lights*
Bugs Bunny
Keys to Success
Rockschool
Inside Albany
Movie: *Brighton Beach*
moirs

:00 a.m.
Community
Visiones
Movie: *Tarzan and the*
gle Boy (1968). Mike
nry.
News Conference
Knightrider
Hug Tight
The Sleeping Beauty
Washington Week

30 a.m.
Newsmakers
Positively Black
David Brinkley
Wall $treet Week

NOON
This Is NFL
Essence
Movie: *The Incredible*
Limpet (1964). Don
otts.
Movie: *International*
et (1978). Tatum
Neal.
Washington Week
Adam Smith
Movie: *This Property*
ondemned
Movie: *Invaders From*
rs

30
NFL Today
NFL Live
Business World
Inside Albany
Wild America
The Nutcracker

0
Football: Dallas vs.
shington (concludes at
pprox.)
Football: Jets vs.
w England
Movie: *Harry in Your*
ket (1973). James
burn.
Like It Is
Hanukkah. Ed Asner
rates this special
gram about the Jewish
liday.
Nature

0
The Immortal Beethoven
th Peter Ustivov

0
Ebony/Jet Showcase

9 **Movie:** *An American Christmas Carol* (1979). Henry Winkler.
11 *National Geographic on Assignment*
21 *Benny Goodman: Let's Dance—A Musical Tribute*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Born Free*
M **Movie:** *Out of Africa*
S **Movie:** *The Dirty Dozen*

2:30
7 **Skiing:** World Cup

3:00
11 **Movie:** *This Park Is Mine* (1985). Tommy Lee Jones.
31 *Washington Week*

3:15
5 **Movie:** *The Bank Shot* (1974). George C. Scott.

3:30
7 *Road to Calgary*
13 *U.N. Day Concert 1987*
31 *Ask Congress*
H **Movie:** *The Impossible Spy*

4:00
2 **Football:** Giants vs. St. Louis (concludes at 7, approx.)
4 *Super Chargers*
7 **Racing:** U.S. National Drag Races
9 *Magnum, P.I.*
21 **Special:** *Fawlty Towers Marathon.* Twelve episodes of the hilarious British sitcom. (concludes at 12:45 a.m.)
31 *Tony Brown's Journal*

4:30
4 *Born Famous*
31 *World Chronicle*
S **Movie:** *Thunder Run*

5:00
5 **Movie:** *Thief of Hearts* (1984). Steven Bauer.
7 *Siskel & Ebert Holiday Special*
9 *Best of National Geographic:* "Superliners"
11 **Movie:** *Amadeus* (1984). F. Murray Abraham.
13 *Candidates '88*
31 *Hello Jerusalem*
H **Movie:** *Why Me?*
M **Movie:** *Legal Eagles*

5:30
4 *Fight Back*
31 *European Journal*

6:00
4 7 News
9 **Movie:** *It's a Wonderful Life* (1947). James Stewart. Colorized version.
13 *Victory Garden*
31 *U.S. Nippon Newscope*
S **Movie:** *The River Rat*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Animation Specials*
5 *21 Jump Street*
7 *Disney Sunday Movie: The Christmas Star* (1986)
13 *Wonderworks*
31 *Japanese Theatre*
H **Movie:** *Space Camp*
M **Movie:** *Back to the Future*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Degrassi Junior High*
N **Movie:** *Mikey and Nicky*
S **Movie:** *Ordinary People*

8:30
5 *Married With Children*
31 *The Christmas Adventures of Karl-Bertil Jonsson.* Animated adventure in which a young delivery boy becomes the Robin Hood of Christmas parcels.

9:00
2 *Hallmark Hall of Fame: Foxfire* (1987). Jessica Tandy, Hume Cronyn. An Appalachian woman must decide whether to live with the memories of her dead husband or leave the land she loves for a new life; Tandy recreates her Tony Award–winning role.
4 **Movie:** *The Father Clements Story* (1987). Lou Gossett Jr. True story of a Chicago priest who fought the church hierarchy for the right to adopt a son.
5 *Tracey Ullman Show*
7 *Dolly*
9 **Special:** *Red Skelton's More Funny Faces*
11 *Star Search*
13 *Masterpiece Theatre: Sorrell and Son.* Part I of a five-part series dealing with the relationship between a father and son; based on Warwick Deeping's 1925 bestseller.
31 *Window on the World TV*
H **Movie:** *Brighton Beach Memoirs*
M **Movie:** *Close Encounters of the Third Kind*

9:30
5 *Duet*

10:00
5 9 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Executive Stress*
N **Movie:** *The Sacrifice*
S **Movie:** *Kiss of the Spider Woman*

10:30
5 9 Sports
13 *A Concert With Sutherland, Horne, and Pavarotti*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
H *On Location*

11:30
7 News
11 *The Honeymooners*
M **Movie:** *Wanted Dead or Alive*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Goodnight, My Love* (1972). Richard Boone.
9 *Dallas*
11 *Star Trek*
H **Movie:** *The Impossible Spy*

12:10 a.m.
S **Movie:** *Thunder Run*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Kojak*
N **Movie:** *Sid and Nancy*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*
13 *Great Performances*

1:20 a.m.
M **Movie:** *H.O.T.S.*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News

1:35 a.m.
7 **Movie:** *S.S.T. . . Death Flight* (1977)

1:40 a.m.
H **Movie:** *Hamburger*
S **Movie:** *Invaders From Mars*

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping Overnight*
11 *At the Movies*
13 *Moyers: God and Politics*

2:30 a.m.
4 *Positively Black*
5 **Special:** *Foster Parent Plan*
11 **Movie:** *Infra-Man* (1975). Li Hsiu-hsien.

3:00 a.m.
4 *First Estate*
5 *Christian Children Fund*
M **Movie:** *Weekend Warriors*

3:15 a.m.
H **Movie:** *Star Crystal*

3:25 a.m.
7 **Movie:** *Bounty Man* (1972). Clint Walker.
S **Movie:** *Ordinary People*

4:30 a.m.
11 *Twilight Zone*
M **Movie:** *Close Encounters of the Third Kind*

4:55 a.m.
H **Movie:** *Joshua Then and Now*

5:00 a.m.
7 *Branded*
11 *One Step Beyond*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News

5:35 a.m.
S **Movie:** *Bon Voyage Charlie Brown*

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$410,000. Good maintenance.
Broker 212-838-0337/752-7030.

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Before you "Pack-In" Manhattan
Look At These Prices
Studios Fr $56,120
Jr 1 BR's Fr $70,840
1 BR's Fr $82,800
Sponsor Financing Available
Totally Renovated Units Featuring:
New Kitchens With Appliance
Package & New Bathrooms.
"Quality Apts At Very Reasonable Prices"
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CO-OP STUDIOS
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TOP OF TRUMP
AIRPLANE PARK VIEWS
HEARTSTOPPING PARK VIEWS from Living Room, Double Master (His, Hers Bath) & 2nd Bedroom. East River and Statue of Liberty vus from Library, Dining Room. Total 3200 sf of most exciting space and best location in New York! Also, 2300 sf Duplex may be attached if desired. (other 1 & 2 Bedrooms also available). Please Call:
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Residence: 580-1772
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GIBBONS & IVES

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PIED-A-TERRE W/PANACHE
The most luxurious 3 rm apt w/marble bthrm, all hotel amenities and great location. CC $610. Owner away, anxious to sell. Please Call:
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GIBBONS & IVES

38th St E. Landmark Type Bldg—W/hlth club, 1 BR, din L, terr, super hi flr, Breathtaking N, W & E riv vus. Under const. $20K below pres price. Call 212-599-5900.

80's WEA (Off)—5 rms, prewar, 10' ceiling. By Owner. $315,000. 212-580-1772.

70'S EAST 7 RMS DPLX
GARDENERS!
Snip roses from the terrace, throw another log on the fire, or relax & enjoy panoramic views from sun room. The only thing you won't have to do is renovate. It's perfect.
Asks $1,650,000 Please Call:
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Residence: 580-1772
DOUGLAS ELLIMAN
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COOPERATIVE/CONDO
Staten Island

1/2 Manhttn Prices/Easy Prkg—15 mins to ferry. Studio, terr, drmn, pool: $63K. Hilltop 1 BR: $65K. Lux 1-5 BR waterfrnt lofts w/tennis: $96-$175K plus. Waterview 2 BR: $109K. Bkr appt 718-816-9472.

COOPERATIVE/CONDO
New Jersey

PORT LIBERTE—Waterfrnt condo in prestigious Venice-like canal village. 1 BR featuring balcony overlking NYC skyline. 9' ceil, indoor prkg, hlth club, yacht club, 10 mins to Manhttn via private ferry or express bus. $269.000. 201-276-9591.

HOUSE
Manhattan

70'S EAST OFF 5TH
CHIC TOWNHOUSE RENTAL
PROF'L & LIVING. Bright & lovely townhouse on long lease. 3 1/2 rm office apt w/sep entrance, new Kitch, own pvt entrance. Asking $12,000 per mo, neg. Can be rented separately. Call:
NANCY WEAVER 212-891-7006
Residence: 752-3655
DOUGLAS ELLIMAN
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HOUSE
Nassau-Suffolk

Sailor's Waterfront Home Long Island
Commute NYC, sail Great South Bay.
Protected anchorage, beach, garden.
Beautiful area/view. Seasonal $1K/mo.
Arnhols 11600 SW 69 Ct, Miami, FL 33156

INVESTMENT PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

SELL YOUR HOME
IN THIS SPACE!

This is your opportunity to 1.6 million receptive readers with a median household income of $85,200. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased.

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,100. (No additional cost for typesetting or camera work). Place an ad on Monday and see it in print in a week.

Call Nancy Engberg.
Monday thru Friday 9:30 AM-5:30 pm.
212-971-3155.

Source: MMR 1987

COUNTRY PROPERTY
For Sale/Rent

A "Forever" Gift—5 1/2 acres beaut wooded w/evergreens & hardwood. 2 1/2 hrs NYC, Sullivan Co. 1/2 hr from resort & ski areas. $19,000. $2900 down, very easy terms. No broker's fee. Other property avail. Owner. Call Marie at 203-485-9159.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

COUNTRY INN—In scenic setting, overlkng famed trout stream & stocked pond. Restaurant, bar, fplcs, pool, sauna, excellent hunting, outdoor activities, manager's apt. 2 million. Ownr 212-219-3820.

The Berkshires - Mill River, MA.
New home on 14 wooded acres.
1900 sq ft, 3 bdrms, 2 1/2 baths, fireplace.
Complete cust kitch w/bay window.
Exceptional craftsmanship throughout.
$380,000. **Chezar 413-528-1576.**

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 450' ocean frt & 30 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

VACATION HOME
For Sale

GOLF AND TENNIS LOVERS
AFFORDABLY INDULGE YOURSELF
Charming 2 Bdr, 2 Bth, Corner Apt. Graciously Furn & Equipped w/Excellent Personal Services to Free-Up Your Time. **ALL SPORTS** Immed at Hand, Swimming, Tennis, "2" 18 Hole, Challenging Golf Courses, Health Spa - Nr Tampa FL.
$105,000. Call: Eves 718-424-2065.
Wkends 914-796-2578.

Boca Raton FL—Let us help you selec your vacation or permanent home, new resale, country club, waterfront. Ellen o Judy, Plaza West Realtors 1-800-245-7279

SKI RENTAL

Beautifully Decorated—In Laura Ashley, Victorian 3 bdrm house. X-country skiing/ice skating on 130 priv acres. 10 min/Butternut, 35 min/Jimminy Peak. $600/weekend. 212-734-3369, 413-269-6852.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 5, 1987 issue:** $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $376 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Tour Spain—Free broch. Bravo Tours -800-272-8674 or 201-641-0655 in NJ.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

etting To The Americas—Daily dep avail o Rio de Janeiro and Los Angeles on reg cheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

BED & BREAKFAST
New York

Westhampton—Romantic hideaway. Op-onal limo. 800-346-3290. 516-288-1559.

INNS AND LODGES
New York

Elegant Yet Casual Victorian B&B.
hrs from NYC in historic Rhinebeck. Antiques, priv bths, sumptuous brkfst. educed mid-wk rates, from $68/nite/dbl.
Village Victorian Inn. 914-876-8345.

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

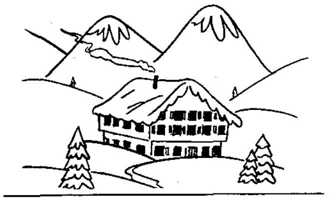
VILLA/CONDO/APTS
The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

VILLA/CONDO/APTS
The Islands

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

St. Croix—Ocean view, lux condo, 3BR, 3bth. Tennis, pool, nr golf. Ideal 2 cpl. 413-567-6207. 809-778-7671 (after Dec 16).



SKI TOUR

Join The Greatest Winter Social Scene
Ski-O-Rama -- Leader in adult tours.
Organize a group and go for free.
516-481-5350 718-470-0675

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen tour from $735, incl: R/T air, land transfers, 7 nites lodging, lifts, lessons & many extras. Other destinations & dates from $699. Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-1740

Ski Trip To Park City, Feb 13-20.
Includes air, transfers, 2/BR luxury lodging, lift tickets, escorts. **No hidden extra costs.** $895. Blue Star Tours. 516-678-6291.

CROSS COUNTRY
New England

Deluxe X-C/Alpine Holiday—Ski Wknd in White Mts, N.H. Xmas & New Yrs. Ask regarding other deluxe New England ski wknds. Beginners welcome. 212-722-4221.

SKI AREAS
Middle Atlantic

GILBOA RIDGE
Vacation Apts & Motel - Central to New Yorks's finest skiing at Hunter, Windham, Belleayre, Plattekill, Deer Run. Dial **1-800-252-7787 or 607-588-7329 for info.** Free Cont'l bkfst. **1988** Family & Group Spring/Summer Vacation Inquiries at **Golden Acres Farm & Ranch Welcomed. Box 79, Gilboa, NY 12076.**

SKI AREAS
Europe

SPANISH SKI SAFARI
Jan 23-Feb 8. Ski Spain - 2 top areas. Sierra Nevada & Baqueira Beret. Exotic side trips - Alhambra Granada, Monastery Montserrat, Andorra. O'nite in Barcelona. 4-Star Hotels. 301-565-9650. R. Grasley **POB 70204, Chevy Chase, MD 20813.**

SKI RESORT
New England

HUNTER - WINDHAM, NY
Mountaintop Resort Lodging And Reservation Service. Hotels. Chalets. Condos.
Special Xmas & New Year's Packages
Marcella 518-263-3700 or 518-263-HUNT
Out of NY State. 800-458-RSVP.

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the November 16, 1987 issue:** $32.45 per line, one-time ad; $27.85 per line, four consecutive ads; $26.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $280 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

Madame Chung's Finest Teas
How to brew and enjoy our gourmet hinese teas, described in 20 page catalog. Send $1, refundable on tea purchase. P.O. BOX 597871 Chicago, IL 60659.

AME BRAND—Strollers, High Chairs wings, car seats. At everyday low prices! Maclaren, Aprica and more! Maclaren Royalty (Blue) $161 including shipping.
Call for free catalog.
1-800-533-0134 In FLA 1-800-544-0134.

FASHION

Rolz Ties - The Right Gift
andmade of heavy silk. Chrismas delivery guaranteed on credit card orders received by December 21st. Call 1-800-522-TIES for free brochure.

Wolsk's
Gourmet Confectioner
Since 1939
Quality Dried Fruits • Candies
Nuts • Chocolates • Halvah
Cookies • Jams • Coffees
Retail Shop & Mail Order
VIA UPS (212) 475-0704
Wholesale (212) 475-7946
81 Ludlow Street NYC 10002
Sun-Thurs 8-5 Fri 8-2:30
Order By Phone • MC/Visa/Exp.Date
• Always A Tasteful Gift •
20-50% Off Retail

JEWELRY

STERLING SILVER RIBBONS
Copies of Famous NY Jewelry Store BOW Earrings and Brooch $35 each. Postage Paid! to: Bumblebee Enterprises 11 Bumblebee Lane, Norwalk, CT 06851.

Sparkling Crystal Pendants, Earrings—And hanging pieces. Free color catalog. D. Joffe, 151 First Av, No.50 NYC 10003

STERLING SILVER JEWELRY
Call for free catalogue. 30% below retail. Immediate Delivery. **(800) 255-0925**

Your Wishes Can Come True
Wish upon a Crystal Lantern tm
Natural quartz crystal pendant with its own crystal legend gift box and instructions. $14.95 212-877-2008.

MERCHANDISE/GIFT

Personalized Calligraphy Greetings
For the Holidays and all occasions.
Up to 10 words. Two sizes: $25, $50.
Send message and money order to:
Congratulations Unlimited 134 W. 32 ST.
New York, NY 10001 Room 602

SANTA'S LETTER TO YOUR CHILD!
Personalized, Colorful, Hand-Written $10
212-223-2881.

The "Portrait Of Manhattan" Poster
by ROZ TANZMAN. Colorful Detail, Signed by artist, 26"x39". Fun, a great gift! Send $20 to Roz - Suite 248 114-41 Queens Blvd. Forest Hills, NY 11374

SINGING IN THE SHOWER?
Now sing in style with stereo background tracks on cassette tapes. Your favorite songs with one difference...YOU take the lead. No more being"drowned out"by the original vocals. Over 1100 songs-all types of music. Great stocking-stuffer! Free catalog: Sound Marketing, Dept. NM, P.O. Box 951, Sound Beach, NY 11789.

Working Classifieds
Call 212-971-3155

HOLIDAY ENTERTAINING

GOURMET

Alazurra—We meet your needs with quality, style and creativity. Your space or ours, 60-600. E. 57th St. 212-750-8500.

Iwatora—American & Japanese Catering. Expert staff 212-929-0668.

Angelica—Exquisite meals in a charming room for up to 20 guests. 212-620-9622

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

Catering By The Ginger Man—At Patrick O'Neal's Penthouse Loft. 212 399-2340.

Manhattan Place Gourmet Caterers
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

M/W Encores
"A unique catering experience."
Full-service caterers for all private & corp events. **1-718-855-6861.**

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

Jason Rogers Hale, Inc.—For all private and corporate occasions when quality is important. 212-288-8438.

Cookies, Cakes & Class—Tasty treats in Ceramic baskets and China plates. Great Gift Ideas. 212-629-3692.

David's Ltd., Fine Cuisine—Home/office. 20th year. 212-517-9249/718-835-6215.

Baxter's & Son—Producing creative catering!!! 212-674-2629.

Elegant Evening—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your parties sparkle! **718-376-8779.**

Fabulous Fetes—Elegant catering for parties of distinction. 718-263-3227.

Food Thyme Inc.—Buffet, sit-down and cocktails. Prestigious presentation, creative menus planned individually. Food only and full service. **212-685-1458.**

Garvin's Of Greenwich Village—Private, beautiful rooms. Laurie. 212-473-5261.

Gourmet Erotic Cakes. "Delivered"—Hot Cakes of NY.® VI/MC. 212-737-7036.

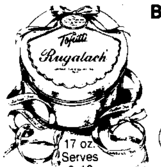
Hedy Cuisine Inc. Gourmet menus, complete party planning and gracious service for all business, social & holiday events. For full service or food only,
Call 212-285-2048.

Holiday Party Planning!—Delicious food, reasonable prices, wonderful presentation. Private or corporate affairs. Chelsea Foods, 212-691-3948.

Place a happy message in NEW YORK's Announcement Section. Proposing to your sweetheart? Happy Birthday to someone special? Seeking that dream person you just met and didn't get a phone number? $27/line, 2 line minimum. Deadline for Announcements is Monday at 5PM for issue on sale the following Monday.
Call 212-971-3155

MERCHANDISE/GIFT

THE "FREE" GIFT



Butterfat-FREE Cholesterol-FREE Dairy-FREE

Tofutti Old Fashioned

Rugalach

17 oz.
Serves
8-12

Gift wrapped
for the HOLIDAYS
$19.95
Order Now
Visa or Mastercard
1·800·824·1984
ext 412
Add $3.50 Postage & Handling

Parve

DELICIOUS · HOMEMADE · MINI PASTRIES

Call Precious Time—The simple easy way to shop and save time for the holiday. Gift certificates available.**212-873-3998.**

ZIPPY THE TV CHIMP DOLLS
Original design from the '50's, 18" high, limited quantity. $50 each. **914-357-3924.**

Custom Written Verse For You
Business personal inexpensive too.
212-595-6862

Place An Ad On Monday—See it in print in a week. Call NEW YORK'S Working Classifieds. 212-971-3155.

Main Course Catering—Imaginative, delicious menus for memorable occasions. Customized party consultations. Shop located 1608 3rd Ave (90 St). 212-860-4440

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

Mark-Stuart Catering
A new alternative/elegant catering.
For all occasions. **212-529-2137.**

PARTIES

COPACABANA

HAVE YOURS
At The

NOBODY CATERS
LIKE THE COPA !
Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

· CHEZ VOUS CATERERS ·
Elegance in dining. Office, lofts, corp/private yacht charters. **718-720-0900.**

Cocktail Parties Are Our Speciality—Gottier Catering understands you don't have a second chance to make a first impression. Top locations and unsurpassed service, call RANDALL GOTTIER CATERING. Tri-state . Call 758-0265.

Confetti Caterers Inc.—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

LEND·A·HAND

Party Help · Rental Equipment
Entertainment · Hors d'oeuvres
Buffets · Bar Set-ups

Since 1971

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The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs. **Brochure 718-891-3999.**

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MISTER MORT LTD.
THE BUY WORD IS GREAT
on Food, Service, Staff, Locations
Party Planning for All Occasions
Weddings, Social, Corporate Events
Call Michele 212-752-7991.

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

It's Party Time!—Bartenders/waiters. The ultimate in party help! 718-966-3559.

Personal Taste Caterers, Inc.—We make you look good. 212-645-2787.

SKYLINE CATERERS

"THE ULTIMATE
IN PARTY DESIGN."
212-678-8750.

THE COCKTAIL ONION
Superb specialties artistically presented.
Call for free consultation, 212-247-7904.

The Eclectic Chef—Home/office, exquisite international cuisine. Elegant catering for all occasions. 212-749-9683.

HOLIDAY ENTERTAINMENT

CHRISTMAS CAROL-GRAMS
"Give The Gift Of Music." A Trio
Harmonizing Your Favorite Carols.
Champagne, Chocolate Or Gift Baskets
Available From **Classact, 718-482-SING.**

Disco Santa Plays Your Party—Live & taped music. 718-763-1327

Economical Entertainment—DJ's for all occasions. Ballons etc. 718-528-9233.

Fantasy Photo Party Favors—Superb Holiday theme concepts. 212-517-7870.

Festive Dickens Holiday Entertaining—Call Everett Hoag, 212-475-1519.

The Manhattan Entertainment Co—Will make your Holiday Season a smash!!! DJ's, video and lighting entertainment.
212-779-0088.

Fun With Andy Prescott, 212-586-3700—Singer/pianist, for the holidays.

Handwriting Analysis—Holidays & parties. Certified and fun. 201-540-9670

PARTY ART PRODUCTIONS
Featuring Philip Herman - Caricaturist
Zippy The TV Chimp & More
914-357-3318

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

Outstanding Gift Baskets—You deserve only the best, and the best is what you will receive. Best of Everything. **718-238-9626.**

PARTY SERVICE

A & L: Licensed Bartenders—For every occasion. 212-304-9361.

ARGENTEUIL'S PECCAVI ROOM
Up to 40 people. Chef, Leslie Revsin.
Candlelight and music. Argenteuil available Saturday afternoon & Sunday, day or evening. Up to 80. **212-753-6387**

CLUB
EL MOROCCO
It's Happening Again...
Parties from 10 to 400.
Please call Amie 212-750-1500

Attention Boat Advertisers
NEW YORK'S Boat & Yacht Section
is the place for your advertising. Have a fling with 1.6 million readers (average household income of $38,980). Source 1987 SMRB. Place an ad on Monday and see it in print the following Monday.
Call 212-971-3155.

Barnard College Bartenders—And party help. A shot of class! 212-280-4650.

HAVE A PARTY
AT FIORELLA'S

We Have The Perfect Room
At The Perfect Location.
3rd Avenue & 64th Street!

Call Peter 212-838-8208

Bistro At Trump Tower
Overlooking the six-story waterfall.
Private/Corp. Parties from 25-100.
212-832-1555

Own Your Own
Restaurant On Weekends
The GATHERING STEAK HOUSE
For Any Occasion
SUPERB CUISINE · EUROPEAN DECOR
3 East 48th Street · (212) 753-6440
JUST EAST OF FIFTH AVENUE

Butlers, Waiters, Bartenders—212-674-2629. The professional party service!!!

Continued on next page.

Continued from previous page.

PARTY SERVICE

Cameos Christmas—For an elegant Holiday party for 25-100, Cameos Restaurant (on Columbus Ave) is the place to be. Call Terry 212-874-2280.

Rocky Lee—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: 212-753-4858. 987 2nd Ave. Corner 52nd St.

MAXIM'S

Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800. Also available, L'OMNIBUS CAFE. For floral arrangements designed for parties or gifts, we offer the services of

LES FLEURS de MAXIM'S

Please call Ms. Evans at 212-751-5111

65 Irving Place Restaurant—Elegant space in Gramercy Park for your holiday parties. Call 529-8512

Private Mansion, Seats 200, Gardens.
Weddings, banquets, superb cuisine.
Minutes from NYC. **201-744-3304.**

Downtown Rascals—Unique party facilities. Disco - live music - dancing - jazz brunches. Great for business and social, 30-1000. Domonic, 212-420-1777.

Rock the night away in a fun, funky, deco atmosphere.

China Club®

Private or corporate parties for 40 to 400. Catering and complete sound, lighting and stage facilities.
Broadway at 75th St. 212-877-1166

Have Your Wedding/Reception
In our beautiful, upper east side setting.
Help with everything. Lily: 212-861-4330.

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Fabulous Canapes too. 212-288-4458

The Michael Group—Will cater to you, or come to one of our 5 restaurants. Private/corporate parties. 50-500. Elegance/moderate prices. **212-943-6767.**

-- THE PARTY PEOPLE --
Conveniently plan your entire affair without making another call. NY's most elegant and creative catering, coordination, entertainment, themes and spaces.
Private/Corp. 212-421-3380.

2-Story Disco/Restaurant
High-tech decor, neon light show. Accommodates 50-2000, for corporate functions, weddings, Sweet 16's and bar/bas-mitzvahs, fund-raisers and other festive celebrations. In-house caterer (all cuisines) available at very affordable prices. **Claire Shore, 212-254-4005.**

HEIGHTS TOWN HOUSE
Near River. 5 minutes NYC. Historic ballroom, garden, fireplaces, help with everything. Affordable. 718-834-8641.

LA BIBLIOTHEQUE
French & American Cuisine with a magnificent view facing the U.N.
Corp & private parties for the Holidays.
341 E 43 St. (212) 661-5757

Moran's Inn—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400, supervised by a personal staff. Sure to please! Brian, 212-732-2070.

ONE FIFTH
No. 1 in Customer Satisfaction. Recommended NY Times. Landmark restaurant, available for lunch, brunch, dinner, corporate/social events at realistic prices.
30-300 - call Tom Lardeo
One 5th Ave. at 8th St. **212-260-3434.**

Party Amidst Nostalgia—In terrific 1940's big band ambiance. 5 & 10 No Exaggeration. 77 Greene St. 212-925-7414.

Classic Cocktail Bartender Service
For all affairs. Contact Lisa/Eva: days, 212-764-3278 eves/weekends 201-796-1229

Puck Building Ballroom—Stage your event in this internationally recognized landmark. The ballroom has become the place to stage an event. 212-431-0987.

Rent A Room—With a chef and DJ. Day or night, 7 days. Bernard, 212-757-8383.

Turn New Year's—Into a movie! Make guests 1st videostars of '88: 212-777-7830.

Fifth Avenue Designer Loft
Distinctive catering, piano, stereo, bar...all the accoutrements for a wonderful party.
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SERVICES AND SALES

Continued from previous page.

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STRICTLY PERSONALS

ssy, Funky, Adorable—Outgoing, , dark-haired beauty, Jewish, 29. Lover nusic, loves working out and keeping p shape. Successful career-wise, look- for my match. He's dynamic, success- knows what he wants and where he's g, yet open-minded, sweet, fun-loving, ere. If you're the 'he' I'm seeking, y and write. Phone/photo, please. M R014

ter In Florida—Handsome, cultured antic, CEO, 55, seeks stunning and ghtful woman, 30-45, for extravagant and romance in south Florida or rever. Phone/photo a must, please. M R252.

But Boyish—Businessman with utiful co-op. Many interests, like ski- sailing, music, art and travel. Looking that woman who has intelligence, wit, sion and security, who wants to enjoy to the fullest...Answer, wonderful one, recent photo and your idea of the d life to me at: NYM R101

erleader Turned Businesswoman— cessful, beautiful, earthy and sophisti- d - equated to a pee wee powerhouse, e been told that my warmth is like a lit room - not bad! Well, I'd like some- that has meet life's battles and is still ling to share the pleasures of this nderous city, plus travel, food, fun and ings. Someone warm hearted and in- gent to share with. 45 plus. Photos ase. NYM R172.

thentic, Perceptive, Attractive— fessional, single mother, 40, enjoys eign films, restaurants and taking long lks. Seeks man, 40-55, with similar lities, for serious relationship. Photo/ e/phone. NYM R176

Elegant Chinese Lady—Successful Chinese lawyer, entrepreneur, 32, 5'9", 155 lbs. Owns several companies and few buildings in Manhattan. Enjoys music, Broadway shows and dancing. Seeks an elegant, honest and sincere lady for a warm, loving and lasting relationship. Photo/phone. NYM R168

Let's Celebrate Life Together!—And share love, laughter, happily ever after. An affectionate, fun-loving MD, well-built, unusually successful, Jewish, elegant, mid 30's. Seeks a sweet, svelte, beautiful lady, 20's, non-smoking, for romance, marriage. Photo a must for reply. NYM R233

Physician, 35, Jewish—Conservative, 5'6", handsome, slim, financially secure. Seeks bright, attractive Jewish female, to age 30, for permanent relationship. Photo optional. NYM R234

Striking Brown-Eyed Brunette—Independent businesswoman, raised in mid-west, well-educated, 5'6", 39, sociable and fun-loving. Enjoys sports, theater, music, country weekends. Seeks formerly married man in his 40's, tall, attractive, warm and professionally accomplished. Hoping to marry sooner rather than later. Note/photo/phone. NYM R245

Thinking Man's Blond—Little funk/lot of creativity, beauty. Smart, successful, soft, 35. You?...Smart, handsome, extraordinary man, 32-36, easy smile, whimsical, intuitive, knows what's important/funny. Really? Where are you? NYM R247

Joyful, Very Handsome, Sincere—Professional, 40's, likes sailing, laughter and travel. Desires a woman, 32-42, for friendship, love and spiritual relationship. No reply without photo. NYM R212

Give Yourself A Gift—Jewish male, religiously conservative, 5'11", 38, Manhattanite, non-smoker, masculine, passionate, humorous. Seeks attractive, feminine, marriage-minded woman with Jewish background/identity. NYM R215

New York Romantic—43, Jewish businessman seeks sexy lady, 20-35, who likes to cook and spend weekends on a deserted island, in front of a fireplace, walking on a beach and watching movies on a VCR. Personal note/photo/phone. NYM R079

What Matters?—Communication, sharing, growth, family. Yes I'm a professional (Michigan graduate degree), pretty, 29 (Irish-Catholic not religious), with zest for life, marriage, kids. I enjoy social environmental issues, U2, Woody Allen, the gym, NYC. Note/photo. NY/NJ. NYM R292

Successful Christian Entrepreneur—40, 6'6", muscular, seeks slim, curvy petite female, 24-30, for friendship, possible commitment. Phone/photo a must. NYM R148

Dark-Haired, Attractive, Shapely—5'4", sophisticated, intelligent, artistic, sensitive, successful woman. Looking for man (38-mid 50's) of similar qualities, who would be unafraid of commitment and wants an enduring and caring long-term relationship. Letter/photo/phone. NYM R145

Living Doll—Beautiful redhead seeks very successful, handsome, big-hearted Jewish male, 30-40. Photo. NYM R299

Foreign-Born Male MD—New in area, very attractive. Seeks slim, attractive, educated and sincere white female, 25-32, 5'-5'6", for fun and romance. NYM R199

You - 18-26—Beautiful, slim, intelligent woman. Me - 43, white male, successful publisher, tall, attractive. We - will share all the beauty. POB 897, NYC 10023.

Let Us Go—Then, you and I, where the evening meets the sky. I am a 28-year-old, handsome, fit, warm, kind, successful businessman. My ideal woman would be stunning, sweet, adventurous, unusual. My interests include art, movies, skiing, ice skating in Central Park, good friends, weekends in the country. Please include a photo with your letter. NYM R157

Renaissance Man—Ivy grad, BA, MA philosophy, corporation president - ski, tennis, Faulkner, Mozart, etc. Travel in Europe at least four weeks per year. Amateur historian, love great restaurants and museums. Age mid 50's. Looking for extremely intelligent and intellectually challenging woman, 35-45. Send picture/bio. NYM R016.

Urban Architect—Thwarted gardener and young sons seek pretty, gregarious suburban mom, 27-37, with kids, wildflowers - for cultural exchange, fun. Send note/phone/plus recent family photo; include dog. NYM R277

Lovely Blond Widow—57, classy, sexy, witty, fun-loving Manhattanite. Seeks counterpart in gentleman who is warm and caring, for a relationship. NYM R213

Dynamic Retail Executive—45, seeks attractive, romantic, playful female, mid 30's or younger, to share theater, dining out, sports, travel and boating. Photo/note/phone. NYM R034.

Continued on next page.

STRICTLY PERSONALS

Sweet, Special, Sexy—Caring, outgoing, very attractive, single Jewish female, 26, seeks sincere, sensitive, successful, loving, tall, handsome, healthy in body and mind, single Jewish male, to 29, with strong family background, who is interested in laughing, sharing, growing together, building a serious relationship leading to marriage and family. Note/phone/photo guarantees reply. POB 1459, NYC 10028.

Seeking A Man Who, Like Me—Is successful, attractive, warm and intelligent, 35-50. I'm a 36-year-old woman, 5'7", an advertising/publishing professional and psychology student, in great shape. Interests: art, music, fitness. NYM R152

Politics Thrills Me—Does it thrill you? I'm blond, 35 and female. NYM R007

Going My Way?—Male, 39, part-time sculptor, former Easy Rider, now enjoying Breakfast at Tiffany's. Seeks slender, pretty female movie buff (25-35) and jogging companion for trips to Thalia Soho and Restaurant Row. NYM R181

Herpes And Huggable Female—35, 5'4", slim, cute, down-to-earth, gregarious, Jewish. Enjoys the outdoors, skiing, music, sharing what NYC has to offer. Seeks man, 36-42, happily established, Jewish, fun, non-smoker, for committed relationship. Note/photo helpful. NYM R097

Jewish Female Professional, 26—Warm, attractive, seeks down-to-earth, intelligent man with great sense of humor to share laughs and possibly more. Photo/note please. NYM R099

Dynamic, Dark, Handsome—33, 5'6", educator, humanistic values, athletic, warm, funny, music lover. Seeks effervescent. open-minded woman. Photo/phone/note. NYM R229

Garbo Look-Alike—But much more sociable. Academic/activist, 50. Poetical, menschette looking for kind, twinkly sweetheart. Photo, please. NYM R161

Striking, Vivacious Brunette—Seeks male, 25-35, who's spontaneous, fun, sincere and who is open-minded, for long-term relationship. Photo/phone/note. NYM R102

Tall, Tan And Terrific—Exotic, green-eyed charmer, 34, Ivy grad, mixed race. Seeks tall, secure man, ready for commitment. Photo/phone. NYM R141

Attractive, Slim, Affectionate—Female professional seeks tall, non-smoking, huggable, humorous Jewish man, 40-50, for fun and sharing. Note/photo/phone. NYM R214

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Constantly On The Run—In the aerospace industry or at the polo club. Working and riding has not left me time to meet you. If you like long-legged brunettes and you're 35 or more, let me know. You'll never stop smiling and you won't be disappointed. NYM R270

Fabulous, Funny Female—Seeks loving, caring relationship with creative, intelligent, sensitive man with a sense of humor - who can appreciate a 5'7", adventurous, smart, zany, strikingly attractive 40-year-old woman. Love traveling, music, dancing, Tai Chi, laughter and so much more. If you can relate to any of the above, what are you waiting for? Write or send photo quick. NYM R187

I've Got Everything I Need—(Almost). This handsome Jewish professional man, 30, makes time for the fun things in life. Never a dull moment! Seeks match - an attractive Jewish woman, 25-32, non-smoker, who enjoys music, travel, fine food, conversation and back rubs. Note/photo/phone, please. NYM R201

Acamedic MD—34, with time to enjoy arts and outdoors, seeks intelligent, attractive, non-smoking professional lady. Photo/bio, please. NYM R203

Pretty Woman—In 50's, wishes to meet Westchester man to enjoy golf, tennis, travel, quiet times to love him. NYM R204

I've Tried It Before—I'll give it another try. Wanted: beautiful, slender, shapely female (such as Connie Selleca, Brigitte Nielsen or as good). If you do exist and think you're special and are between the ages of 27 to 37 and would like to meet a handsome, 6'3", NYC gentleman who is healthy, wealthy and wise, youthful 40's - if this be the case, send photo (a must) and phone number. NYM R208

Beautiful Black Businesswoman—Young 40, good cook, great company. Financially and emotionally secure. Looking for man who will adore me. Must be 35-50, successful, attractive, tall, capable of being a partner in life for life. Note/photo. NYM R298

Soul Mate—Did you see Made In Heaven and love it as I did? This time I'm a 5'7", blond, blue-eyed woman in a dancer's body. You're 37-52 and searching for me in this unfamilar 80's way. NYM P787

Classy Lady—Seeks cultured man over 55 to share life's delights. NYM R051

Almond Eyes, Dark, Slim—Jewish, 27, seeks witty, professional Jewish male. Bio/phone/photo if possible. NYM R221

Sincere, Attractive Lady—Professional, 25, brunette, seeks introduction to honest, open-minded man, 26-36, with old world values, for friendship possibly leading to lasting relationship. Seeks similar qualities such as educated, self-confident, sense of humor, outgoing, emotionally available, loving, family-oriented, white, Christian, non-smoker, non-separated/divorced. Bio/phone/photo. NYM R222

Modigliani Beauty—Sweet, gentle and special. I'm a marriage-minded Jewish gal looking for a terrific male, secure, 35-45. Photo/note, please. NYM T321.

Good Man—Professional, 52, tall, attractive, kind, politically conservative, cat owner. Seeks woman under 50, tall and pretty - who likes classical music and fine wine. Manhattan/NJ. Photo. NYM R237

Attractive, Slim Blond—Cultured Jewish lady, 40, seeks sincere, warm, professional male counterpart, 40-55. NYM R238

Very Attractive, Intelligent, Personable—Professional, divorced Jewish female, 'high on life'. Exuberant, active, enjoys all arts, tennis, travel. Seeks compatible male, 45 plus (bridge partner a plus). NYM R240

A Nice-Looking, Middle-Aged LI Guy—Would like to meet a FL/LI lady for golf, romance. Photos exchanged. NYM R242

Intriguing, Beautiful Woman—Interesting, dynamic, creative, kind. Seeks successful gentleman, culture, character, 28-40. Photo/phone. NYM R253

New York Lawyer—Single Jewish man, 38, seeks warm, friendly, single Jewish woman, 21-40, interested in travel, theater, music, opera, etc. NYM E336

Wanted: Wonderful Man—In his late 60's - cultured, sensitive, kind, sophisticated, successful, distinguished, talented for good living, longing for a loving woman friend - charming, attractive, mature, slim, chic, cheerful, warm, witty, in intellectual profession. Let's spoil each other! NYM R228

Tall, Sexy, Quietly Assertive—Woman, 33, with a country music soul and a love for anything Italian. Seeks confident, fit man who likes to have fun. POB 43063, Upper Montclair, NJ 07043.

Intriguing, Attractive Female Artist—Loves jazz, desires creative, health conscious, communicative, vulnerable, tall, 38-50, available, musical man for intimate, passionate, romantic, committed relationship. Photo. NYM R255

Let's Begin The New Year Right—By finding each other! If you are a single man, tall (5'9" plus), 60ish, educated, kind, reasonably well-off, healthy, fun, eager to enjoy life more...with me - a very interesting, attractive, widowed blond Manhattan woman writer with verve, panache and a large apartment! NYM R163

Young, Successful Entrepreneur—32, slim Jewish doctor. Tired of dating. I am looking for that special female to share my life with. Photo/details. NYM R259

Modest Means, Looks—This 58-year-old man seeks a committed lifetime relationship with a woman, 50-60, who is totally secure, nurturing, sensuous, sharing, sensitive and possessed of a healthy libido. I offer acknowledgement. This non-macho man knows how to love and cherishes true intimacy, laughs and cries easily. Please take the time to tell me about yourself and your pictures about what the rest of our lives together ought to look like. We can have it all if our values systems are in sync. POB 63080, Spuyten Duyvil, NY 10463

Classy, Spirited Lady—Seeks the company of a gentleman, 28-40, who has an adventurous spirit and a love of the outdoors. Note/phone. NYM R263

The Truthful Lover—Who is the truthful lover? How can we know? Supposing we pass over that "one" who seems like all the rest - but only comes by once...In love, there is no training ground, only happy accidents...Male, 33, traveler of science, art and life, seeks female, fit of mind and body, to learn of the evolution of love. NYM R264

Exec Jewish Woman—37, loves NYC life but country time is nice too. Wants to meet a single mensch who doesn't take life too seriously but has both feet on the ground. NYM R266

Let's Put Excitement Back—Into our lives. Attractive, classy, intelligent blond, into dining/working out. You're an attractive, interesting, successful man (with time for fun), 33-43. To be best friend and/or more. Non-smoker. Photo. NYM R267

New To NY—Handsome MD, 34, seeks upbeat, slim, non-smoking woman with character and brains. Photo. NYM R206

Strictly Personals is a weekly feature. **Cost is $27.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Successful Real Estate Developer—32, 5'8", fit, Jewish (not religious). Loves to beach in Puerto Rico and Martha's Vineyard, ski in Aspen and Vermont. Comfortable in jeans or a tux, serious about work but reads 'Arts And Leisure' first, enjoys theater, dining, good conversation and friends. Seeking an attractive woman, 25-32, who is successful at what she does, confident, outspoken and comfortable with herself, who is ready for romance and possibly more. No gimmicks here. Note/photo/phone. NYM R281

South Florida—Tall, very attractive, Ivy male MD (40's), seeks wholesome, multi-faceted, bright, beautiful, shapely lady (to 38). Photo/bio please. NYM R282

Engineer—Self-employed, 40's (young) 5'8", Jewish. Likes dancing, tennis, travel. Seeks petite, attractive, quick-witted woman with a sense of humor - one who knows how to dance. POB 1520, NYC, NY 10019

Looks And Brains—A rare but winning combination. 30-year-old, Jewish (not religious), successful sales exec, self-confident and outgoing yet sensitive and considerate. Seeking that special professional man, 27-35, with same qualities, who is not afraid of intimacy and a mutually committed relationship. Please send photo with your reply. NYM R239

Attractive Professional Female—Mid 30's, seeking worldly Jewish male, tall, mid 30's. Attractive, professional, sensitive, romantic and ready for serious and long-lasting relationship. Please enclose photograph. NYM E338.

Down-To-Earth—Attractive, 30, 5'7" female with great body, a good sense of humor and a big heart. Would like to meet a tall, 'regular' guy, 28-35, with intelligence and wit, who prefers dungarees, but looks great in a suit. Prefer athletic non-smoker. Photo/note. NYM R139

Pretty, Slim, Sensual Female—Valued friend and professional, seeking non-smoking Jewish man, 40-55, self-sufficient, who enjoys travel, dining and life. Write and share! NYM P966

NJ Woman, Shopping Early—Looking for Mr. Wonderful. Wrapping: 5'10", trim, attractive, 42-52, traditional values, sensitive wit, emotionally secure. Enjoys life, culture, golf, biking. Bio/photo. NYM P968

Tall, Blond and Beautiful—29, ex-model, who's also sensitive and smart, seeks well-established, sophisticated (prefers tall) New York man, any age - for nice, fun times. Please send photo if available with note. NYM P970

Jewish Businessman, 36—Loves great literature, travel, Manhattan life. Seeks passionate, ethereal Jewish woman. Photo appreciated. NYM P973

Reserved, Warm, Attractive Redhead—Thin, 30, 5'8". Seeks intelligent, down-to-earth man of class, with traditional values and strength of character. For monogamous relationship, possible marriage and family. Please, no drugs. Send note/phone and photo. NYM P974

Compassionate, Gentle European Lady—MD, 40, attractive, perceptive, unpretentious, with a flair for style. Seeks mature, loving relationship with a highly educated, appreciative, emotionally ready man. NYM R031

Attractive, Charming, Successful—Marketing executive would like to meet single white female, business professional in early 40's. Is in excellent shape and health - and have car and tennis racquet and will travel. Response with photo please. NYM P977

Village Professor—55, seeks blithe, literate lady. POB 167, NYC 10014

Creative, Cute Male—36, 5'4", fit. Seeking smart, alive and aware woman with character. Note/photo. NYM R021

Wanted: Wife, Baby—Single white NJ male, 49, attractive, intelligent, athletic, professional, financially secure, Christian, never married. Seek attractive female, mid 30's-early 40's, who is interested in marriage and having a child. Photo requested, but not necessary. NYM R022

Beautiful Woman, 47—Jewish, seeks man of substance to share the best years of life. Note/phone. NYM R024

Professional, Attractive Lady—Young 60's, healthy widow, financially independent. Seeks companionship with non-smoking, intelligent, healthy, successful man. Note/phone. NYM R112

Decent Human Being—I am: Jewish female, 35, plump, non-smoker. I offer: gentleness, affection, warmth, varied interests. I seek: honesty, integrity, intelligence, commitment. NYM R190

Pretty, Petite Female—Shapely, intelligent, honest, independent, sense of humor and financially secure, late 20's. Seeks same qualities in handsome, trim male in his 30's, who's financially/emotionally secure, for friendship and love. My interests are reading, fitness, theater, fine dining and exploring NYC. No smokers/drugs. Note/photo/phone, please. NYM R113

Musician/Songmaker—Tall, handsome and humorous male, mid 30's, seeks unique, slim and life-loving female for relationship. Photo/bio. NYM R089

Love The Country—Tolerate the city. Good-looking Jewish woman, 25, healthy, sense of humor, seeks Jewish man, 25-35, to share life's simple pleasures. Note/photo, please. NYM R082.

Deal Of The Century—Striking, thin, vivacious, green-eyed strawberry blond, great sense of humor. Design director, 26, untypical, Jewish, cyclist. Seeks well-educated, adventurous Jewish guy. Photo or sketch. NYM R085

Great Cook—Sporty/sweet/34. Seeks man she can look up to, 6' plus. NYM R095

Classy Lady—Tall, attractive, slender, 34 years young, seeks Jewish male partner/best friend, 5'11" plus, to share mutual love for city/country life, beaches, music, romance, laughing, our careers and... Note/photo preferred. NYM R144.

Game, Set, Match—Looking for a partner in tennis and more. I'm a 31-year-old, down-to-earth, professional Jewish woman who loves sports, theater, animals, country, etc. Seeking professional man, 30-38, with similiar interests. Note and photo appreciated. NYM R120

Gift-Wrap Me For Xmas—The perfect gift for an intelligent, aggressive, attractive, sensual, take-charge woman, 27-38. This handsome, athletic, adventurous, successful professional, 6'2", 185, of many interests, can be yours for a photo/phone. NYM R158

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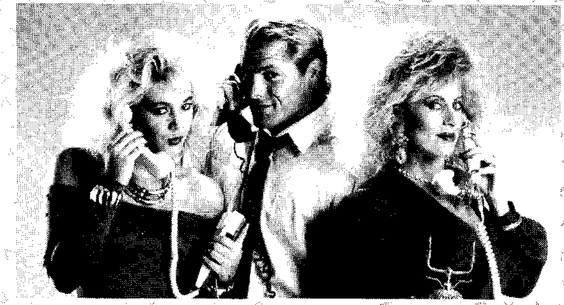

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Happy Christian Man—Easygoing, 28, 5'9", 165 lbs, honest, handsome, light hair, blue eyes. Desires Christian woman for life, love and happiness. NYM R111

Would Like To Meet All 3 Of You!—Body, mind and soul, that is. Body: mine is attractive, tall, slender. Yours is 6'1" plus, attractive, smoke-free, 39-54 and huggable. Our minds are intelligent, humorous and have brought us success. Our souls are romantic, caring, adventurous, passionate and seek a path of higher consciousness. If you're a man on the same path, the 6 of us should get together! Bio/photo, please. POB 216, NYC 10044

I Hate To Date—So maybe we could arrange for our friends to become friends so they can introduce us. I'm an attractive single woman, 32, who likes old songs, conversation, movies and travel. Not completely conventional but I lean that way. If you're smart, funny, communicative, and don't mind the above, send me a photo and let's get our friends talking. NYM P961

Smart, Tanned, Handsome—Indian-born Manhattanite. Ethical and educated investment banker, 5'6", 28, seeks attractive, intelligent woman, 21-35, for fun and relationship. Note/photo/phone. NYM R248

Striking, Tall, Built, Blue-Eyed—Jewish businessman, 32, absurdly wealthy, easy-going, nice guy. Looking to fall in love with attractive blond in her 20's. Bio/photo essential. NYM R258

Are You—Attractive, male, 28-35, successful, fun-loving and sincere? I'm attractive female, professional, 28, warm, spunky. Photo/note. NYM R275

Attractive Psychologist, 41—PhD, warm, sensitive. Seeks intelligent, considerate man, 36-50, for friendship and romance. NYM R268

Stunning Asian Scorpio—5'6", 110. That's me! Are you in shape? Looking for a man who loves baseball, tennis, skiing, football, ballet, theater, Sunday brunch, x-word puzzles, current issues. Are you ready? You are 38-48, 5'9" plus, active, intelligent, romantic, feisty, witty, sensitive, secure, athletic, spontaneous, non-smoker. Photo/bio/phone. NYM R272

Attractive Hispanic Attorney—35, honest and giving, seeks attractive and educated Latin female, 26-36, for serious relationship. NYM R273

Beautiful, Mysterious Brunette—Highly intelligent, intuitive, multifaceted, 48, seeks complex, self-confident man with that unique smile of wisdom. NYM R276

Intelligent, Hard-Working, Athletic—30-year-old Jewish businessman. I enjoy skiing, travel, sports, people etc. Looking for intelligent, athletic woman who enjoys life, friends and that special someone. NYM R283

Asian Professional Male—36, warm. Seek loving woman. POB 4424 NYC 10185

Welcome Home—The hearth and heart of this exceptionally warm, witty, pretty blond, lively and literate, successful, with solid values, 40's, await a special Jewish man, warm, dynamic, cultured, 50's. NYM R115

Pretty Manhattan Lady—31, petite professional, sensitive, warm, fun. Seeks successful Jewish man, 5'9" plus, 32-39, for love, marriage/family. Photo. NYM R235

Looking For A Match—To start a fire we can build with tenderness to keep us warm during the cold times and help us realize our dreams. Mine are to change the world, be a successful songwriter and live a full and meaningful life. I'm a good-looking Jewish business-owner, 28, 5'9", seeking a sensitive, bright, Jewish woman, 24-30, to share friendship, romance, and hopefully more. Note/photo. NYM R165

Divorced Jewish Male, 39—Has no children (would like children), good-looking, gentle, sincere, 5'8", medium build, fit. Enjoys the Mets, bike riding, swimming, movies and relaxing. Seeks Jewish female, marriage-minded, 28-34, also no children, slim, pretty, non-drug. Photo/note/phone. NYM R167

Handsome, Sophisticated, Personable—Attorney, non-smoker, liberal, singer/songwriter, East Indian, 35, 5'8". Seeks pretty, bright, liberal, non-smoking female. Photo/phone. NYM R169

Goal For '88—Slim and pretty career woman wants to meet a sincere, kind and secure man, 35-45, for good times and perhaps more. NYM R170

Exceptional Woman—41, JD, divorced, Jewish, intelligent, talented, warm, delightful, 5'7", with elegant and sensual good looks. Seeks exceptional, divorced Jewish man, 50ish, JD/MD/architect/developer/producer, etc. - who is attractive, established, very smart, spontaneous and caring. Photo, if available. NYM R173

Handsome, Honest Gentleman—41, 6', 190, prosperous producer, smart, athletic, sensitive, romantic, loves travel and ocean. Seeks mature, munificent woman, 30-40, with zaftig curves (but not fat) who's exec by day and warmly alluring at night. You love reading, films, classical music. Together we'll relax, make friends, learn, grow, travel, and make dreams come true. Note/photo/phone. NYM R174

Phenomenal Looker—Catholic, 26, long brown curls, hazel eyes, 5'8", best legs in NY. Scholarship grad and fun. Seeking very handsome gentleman, 26 plus, tall, who enjoys and wants to be in love. Let's exchange photos. NYM R175

Are You The Man I'm Looking For?—Are you single, 55 plus, physically fit, secure, enjoy Matisse as well as Woody Allen - only missing the companionship of a warm, fun-loving, attractive, slender, blue-eyed blond artist?...To share movies museums, theater, ballet, travel, long walks, quiet dinners etc. Manhattan. Photo/phone/note. NYM R183

Handsome Single Male—28, professional, 5'11", athletic, bright, warm. Irish genes but I tan well. Enjoys skiing, racquet sports, traveling, beach and a witty sense of humor. Would like to meet a smart, pretty, warm, upbeat female with red blood in her veins, nice ankles and a sense of humor. Note/photo. NYM R185

Brainy Beauty With Benz—Seeks successful landowner with Land Rover, 32 plus. Must like cashmere on at least one of us. Must be willing to go trout fishing with me at least once. Photo a plus. NYM R186

Bright Fun-Lover—Seeks cute Jewish female, 22-36, under 5'3", less than 110 lbs. Blond LI resident preferred. NYM R191

Ranger Fan—Tall, blond, 27, Christian female seeks outgoing, fun guy who likes to dance, ski. Note. NYM P998

Good-Looking Jewish Male—31, 5'10", 165 lbs, romantic, athletic, adventurous. Seeks very pretty female to share intimacy, entertainment, sports and fun times. Photo a must. NYM R195

29, Occasionally 40—And sometimes 6-year-old Jewish male. Seeks female, artist, in spirit or fact, who knows that words represent people about as well as money represents true wealth. Must be able to touch a person's heart with a glance and turn dreams into realities. No experience necessary. NYM R197

Film Buff—Tall, attractive writer, 24, seeks smart/fun Christian guy. Send note. NYM R249

Handsome, Athletic, Sensitive—Male attorney, 32. Well-built, warm, caring, socially conscious and fun. Seeks beautiful, intelligent, sincere woman. Note/photo/phone. NYM R130

Romantic, Handsome MD—To-be, 5'8", seeks Jewish female, 20-25. You won't be disappointed. Photo/note. NYM R209

Handsome, Witty Man—Seeks brilliant, beautiful, rare Christian lady in about her late 30's. NYM R210.

Romantic RN—25, petite Jewish female, looking for adventure as well as quiet times with a special someone. Seeks professional male, 26-35. Non-smoker. Note/photo if possible. NYM R211

Glamorous, Gregarious Gal—Flashy, classy, intelligent, talented, sensuous, incurable romantic. Seeks incredibly handsome male, 35-45, 5'10" plus, non-smoker, physically, emotionally, fiscally fit with take-charge personality, affectionate, sincere, loves travel, sports, arts and is not intimidated by fame and success. Note/phone/photo a must. NYM R217

Washington DC—Single Jewish male, federal employee, easy rider seeks Jewish female, mid 20's-30's, non-smoker, slim, caring, sharing. Phone. NYM R220

I'd Like To—Meet a sane man. Integrity turns me on. I'm an athletic/curvy lady, 43, with a private practice, a country home and a taste for adventure. I like skiing, dancing, cycling, recycling, politics, kids, pets. I don't like okra. No photo needed. If you're good, you're good-looking. NYM R231

Nice Guy—31, good-looking professional with varied interests, seeking attractive, petite and playful lady. Note/phone. Photo helpful. NYM R274

Once Upon A Time—A lovely Jewish maiden (37), with long silky hair, searched for her true love. Men admired her wit - and she had great legs. She wondered, where was he? NYM R278

Man Of Character—Jewish, 37, 6', honest, sensitive, fit and successful. Seeks shapely, intelligent woman, 25-30, for lasting relationship. Note/photo/phone. NYM R230

Romantic, Sincere, Confident—Recently transplanted, blue-eyed Bostonian, 38, 5'10". Seeks his counterpart in a warm, beautiful, intelligent, fit woman, 5'-5'5", who loves to laugh and is ready for a future with the right man. Bio/photo optional but appreciated. NYM R243

Unusual Man—Brainy, sweet, cultured, 5'10", quiet, aggressive, untypical. Is 44, looks 32. Your photo, please. NYM R295

Connecticut Black Lady—27, warm, caring, size 18, seeks special guy to make me smile again! Photo/phone. NYM R092

Spirited, Sensitive—Jewish woman, 28, seeks caring, confident man to share the arts, travel, romance, laughter and life's adventures. NYM R134

Sincere Professional Man—42, 5'10", Jewish (non-religious), who is thoughtful, caring and enjoys most things in life. Seeks mature, sincere woman with a heart of gold and no dependents, under 38. Phone/note. Photo optional. NYM R287

Physical Beauty? So I'm Told—Inner beauty? Yes. 5'4", 120, 30's, black. Enjoy some sports, dancing; rather quiet, work with the retarded. You: single, tall, very handsome, 29-43, honest, compassionate. Seeking beautifully special, monogamous relationship, respect my moral values (I have no communicable malady). All races. No incarcerated. Recent photo/address. NYM R296

Affectionate, Vivacious, Green-Eyed—English woman, 40's, 5'5" - adventurous spirit and wide-ranging interests. Seeks warm, caring man with questioning mind and humanitarian values, to build close friendship and home for two. NYM R131

NJ Physician, 35—With traditional values. Seeking bright, attractive NJ woman. Photo/non-smoker. NYM R133

Professional Musician—Very attractive and fit, 6'1", white single male, 39. Seeks very attractive, artistic female, 20's-30's, who likes herself and her career, interested in meeting a maniacally creative, successful studio/stage, classical/rock musician with a crazy schedule. NYM R146

Perceptive/Communicative/Sensitive—People-oriented, outgoing, lively, energetic, creative, caring, sentimental, sometimes funny, very attractive and intelligent, Jewish professional male, non-smoker, 32, loves classical music. Seeks very physically and intellectually attractive woman of substance, under 32, to share our lives and hopefully laugh at my jokes. Photo/note. NYM R149

Petite Blond Prosecutor—Looking for civilized Manhattan mensch, 48-58, to share life's pleasures. Special consideration for lovers of chamber music, fine art, jazz. NYM R150

Tristam And Isolde—Kermit and Piggy. You and I. Striking woman writer, trim, blond, 33, seeks to strike a long, romantic chord with a man of arts, letters, athletics, Christian, 30-42. NYM R153

Very Handsome Professional, 44—Seeks beautiful young lady, 28-40. Send photo and note. NYM R151

The Perfect Husband—Intelligent, good-looking, sincere, good with children, for a gorgeous woman, 29-35, with great figure and ready for marriage. Photo please. NYM R154

I Want To—Dance with somebody. Woman of contrasts - warmth/logic, New Age/old movies, outdoors/museums, seeks compassionate, creative, funny man. I'm 41, 5'7", slim. Note/phone. NYM R155

Join Me In Starting A Family—54 years, youthful, looking optimistically toward the future! Seek loving/soulful female who shares this vision. NYM R180

ve Our Planet—Recently captured by FO, Captain's mother irate that I'm mated said, If you don't find beautiful, art, slim, 5'6", Jewish woman who likes pera, has sense of humor and is under 32, ithin six months we will destroy earth. nd note/photo to 5'9", handsome, 42- ar-old, fit, patriotic health professional. elp save our planet. NYM R116

ntense, Driven Entrepreneuress—35, eeks equal male partner: integrity, depth, resence, endurance. NYM R127

ccomplished Widower—Tall, fit, fun, 0's, with two minor children, seeks oman of beauty, wit and inner brawn. hoto. NYM R117

w Jersey Lady—50 years young, dow, seeks male counterpart. You will 55-65, intelligent, fun-loving, with a se of humor. I am responsible, warm, d lonely. NYM R118

venturesome Man, 33—Creative, ener- ic, sensitive, streaks of brilliance. Seeks intelligent woman who will be devoted, ny, nurturant, emotionally composed. ve of antiques a plus. NYM R286

ll, Handsome Executive—30, Jewish MBA, athletic, soft-spoken, unpreten- us. Seeks bright, attractive partner, with se of adventure, character, class. NYM 21

For It In '88—Very pretty female ion executive, 31, 5'9", 128 lbs, seeks , handsome professional, 33-45, for e/marriage. Sincere replies only, with oto. NYM R285

l, Handsome, Affluent Exec—In 40's, letic build, 6'4", warm, caring. Seeks , attractive, athletic lady who loves el, for lasting relationship with one-man man. Photo, please. NYM R291

er/Pussycat: I'm Both—Attractive, , NYC, classy blond, hazel eyes. Seeks , secure, warm man, 48-58, for game fe. Prefer photo/note. NYM R289

sitive, Intelligent Woman—ractive, trim, media executive, mid , seeks a Jewish man with ambition, ency, strong character, good looks , above all, a sense of humor. Photo/ . NYM R122

y Handsome Attorney—Nice guy, 34, ks exceptionally well-educated and tty woman (26-33) to share all the won- s of life. Photo/note/phone. NYM R123

m Russia With Love—Jewish gal with utiful eyes, 32, attractive and fit, pro- ional. Seeks a successful, sophisticated level-headed man, to enjoy better gs in life. NYM R124

gant/Earthy, Very Attractive—Sexy ish woman, PhD, 41, 5'7", 120. Would a tall, thin, handsome, cultured, very cessful, 45ish Jewish man (who has er answered ads). NYM R125

ajor Hotlips"—Tall, mature RN, seeks ngle "Charles", 60 plus. NYM R288

y Attractive Brunette—39, intelligent, sitive, down-to-earth, seeking very cial gentleman, 35-45, for quality re- onship. Photo/note. NYM R138

sitive Professional Female—30, car- , compassionate, enthusiastic. Seeking -loving, warm, sensitive male with otional substance and aspiration to ex- sive relationship. NYM R126

Fun, Dynamic—Brooklyn-born, 27, attorney. Seeks a sensitive, creative, leggy woman for dinner, dancing, weekends and possibly more. NYM R129

Quite Frankly—I'd prefer to meet a beautiful young woman but, at 53, society dictates I mate with someone slightly older. Very successful, attractive man with two homes and very active life style, has enormous capacity to love, spoil, and play with exciting, stunning woman. She should be slim, live on east side, have great energy and enjoy weekends in the country. If you are loving, sensuous, smart, elegant, sophisticated and fun, write about yourself with photo. POB 20363, Dag Hammerskld CS, NYC 10017

New Year's Eve—Dancing under a tropical moon - that's us. We don't meet for coffee, we fly to Miami for breakfast. You: pretty, shapely, trim, sense of humor, 30-45. Me: attractive, witty, charming, successful, class gentleman, young 50, with a zest for life. Let's share laughter, quality times and the good life. Photo/phone. NY/NJ. NYM R132

Scientist, Engineer, Carpenter—47, never married, seeks woman of childbearing age, never married. If you do meaningful work, yet think the most meaningful is raising children with solid values, desire country living as well as city, send letter/photo. Don't look my way for the easy life. Have faith, hope and good humor. NYM R140

Literate Lady Looking—For fun, family and fidelity. North NJ, slim, bright, pretty. Seeks confident, attractive man, 33-42, nice guy with solid values. Bio/birth date/phone. NYM R135

Very Beautiful—Vivacious, successful entrepreneur - warm, fun, loving, 28, 5'6". Have everything but right man to share. POB 15271, Stamford, CT 06901

Westchester—Male lawyer, 41, Christian, seeks pretty female partner. NYM R147

Geographically Desirable—And that's not all. North central NJ female, 40, with beauty, wit and brains is looking for Mr. Right. If you are 40-55, fun, bright, sensitive and secure, send bio/photo/phone. You won't be disappointed. NYM E337

Sexy, Slim, Successful—Pretty, warm, bright, witty, fun-loving blond seeks Jewish male, 34-43. Photo. NYM R156

Gregory Peck, Jewish Version—Romantic, semi-retired chairman, just divorced. Cultured, vibrant, witty, affectionate, generous. Dynamic package for delivery to chic, pretty, bright, sensual, Manhattan or NJ lady, ready for fun and frolic afternoons and evenings. Photo, please. NYM R297.

Attractive, Warm, Successful—Jewish lady, 38, 5'7", seeks man with warm heart, secure, filled with spirit, passion and laughter. Commitment-minded. Queens/Nassau a plus. Photo, please. NYM R293

Chic, Attractive, Intelligent, Successful—This Jewish gal is warm with lively personality and many interests. I'm looking for same qualities in 45-60ish man, preferably Jewish. Are you warm, "up" and fun to be with? Photo if possible. NYM R294

Ex-Model—Now in business, seeks a man (27-37), who appreciates fine art, music and wit. Desiring a relationship with substance. Like me, be happy and secure. Note/phone/photo. NYM R162

Emotional And Physical Fitness—I am a 36 year old successful, professional, Jewish male. Looking for an attractive, sensual female, non-smoking, 25-35, preferably living in Queens or Nassau. Interests include: fine dining, dancing, travel, and sports. Relationship can lead to marriage and family. Send bio, and optional photo. NYM R321.

Oldest Of Five Cute Girls—39 but not through,Wasp seeks same up to 50. Traditional values, well-bred, country estate not essential. Sense of humor is. NYM R335.

Adorable PhD Psychologist—29, slim, Jewish seeks marriage-minded professional man with traditional Jewish values. NYM R332

Ingeniously Handsome—Jewish male, 37, 6'2", never married, seeks tall lady of romance, 28-35, who likes the theater, Atlantic City, vintage mystery, movies and short telephone chats. Photo please, Xerox okay. NYM R334.

Oriental Gem-Vibrant, Athletic—Pretty, sensuous, seeks warm, sincere, intelligent man, 35-42, to pursue life's treasures. NYM R330

Sensitive, Romantic, Passionate—Male, 43, seeks female, 28-39. NYM R303

Attractive, Warm Female—Jewish professional, 26, who enjoys the culinary arts, music and good company. Seeks an intelligent man with similar qualities, for friendship and possibly more. Photo/note. NYM R254

Slender, Pretty Blue-Eyed Blond—Professional, good-humored lady, 50's, with varied interests, anxious to meet successful and good-natured man, 50's, to share city life and country retreat. Photo/phone. NYM R232

Handsome Guy—29, MD, looking for romance. NYM R057

Desired: Successful Man—Who is intelligent, sensitive, Jewish, 55-65, by divorced, slim brunette - Jane Seymour type. Photo/note. NYM R032

Successful, Warm, Jewish—Sincere male doctor, 33, 5'7", seeking petite, haimish, intelligent woman with humor, inner peace, Jewish values. Please send photo/note for reply. NYM P916

I Am A Successful, Attractive—Slim, 33-year-old, white Christian female, never married. I am looking for a kind, honest, loving man who wants to get married and have a family. Please be attractive, healthy, 28-38, be at least 5'10", have a good sense of humor, love the outdoors - especially skiing. Photo/bio a must. NYM H343.

Nimble 50's—Want one nimble, loving, fun woman: for everything. NYM R049

Skidmore '79—Resort owner/model/dancer, Greek-American. Likes skiing, theater, sports, music. Seeks true-blue, handsome, successful, athletic Christian yuppie for the real thing! NYM R072

Looking For A First Lady—25 to 31, Jewish, cute, caring and winsome to occupy white house with handsome, intelligent and photogenic lawyer. NYM R250

Starting Over—6'5", 40's, trim, easygoing, refined Jewish exec, residing Westchester. Seeks secure, sincere, attractive, quality woman for friendship and lasting commitment. Let's get together for New Year's. NYM R142

Sweet And Lovely Artist—Seeks a "most happy fella", 50-60ish. NYM R177

Handsome Jewish Attorney—35, seeking petite, very pretty, passionate lady for the real thing. Photo/note/phone. NYM R184

NJ Businessman, 43—Recently divorced Italian gentleman, down-to-earth, handsome, with good sense of humor. Seeks a special lady for quality time - fun, romance and marriage-minded. New to the singles scene and a little shy. Photo appreciated. NYM R194

Attractive Jewish Female—27, bright, fun and caring. Looking for similar Jewish male, 27-32. NYM R261

Hi! I'm Not In Right Now—But if you are an attractive, professional, Jewish, non-smoking male, 25-33, have a great sense of humor, live in northern NJ or Manhattan and are stable with your life, please leave your message and photo at the end of this ad and I'll get back to you ASAP...Beeeep! NYM R179

Amazing But True—Still available MD, Jewish, handsome, witty, intelligent, 32, seeks nice, normal, bright and physically beautiful professional Jewish female, to be no longer available with. NYM R302

Professional, Knowledgeable Man—40, 6', slim. Seeks response from emotionally mature, head-turning, light-haired woman, age 22-32, who is well-educated, non-smoker, possessing a passionate nature and desirous of serious involvement. Please reply with recent photo/phone/short note. NYM R207

Writer, Professor—A protective and warm man, seeks intellectual and daring woman, 34-42. NYM R178

Wanted: Sincere, Intelligent Man—Around 40-50, with a romantic streak and enough perspective on life to kid around. I'm a Jewish professional woman, 5'5", with long, dark curly hair, guts, brains and heart. Considered pretty and feminine. In 40's, but much younger in body and soul. NYM R236

Affectionate, Sensitive Jewish Man—34, into films, food, running, music. Seeks female counterpart. Photo appreciated. NYM R196

Tall, Attractive Lady Exec—37, who travels, golfs, skis, cooks and enjoys music and spectator sports when she has time...Is interested in meeting sincere, down-to-earth, tall Catholic man, 35-45, with similar interests, to relax and celebrate birthday. Note/photo. NYM R160

Friendly Feminist—37, self-employed in the arts, warm, sensual, healthy and vivacious, with a spiritual streak. Seeks a sincere, sensitive and self-confident man, mid 30's to mid 50's, open to new ideas and adventures. Must be non-smoker. Note/photo/phone please. NYM R256

ANNOUNCEMENT

Down-Under Delight—Single man, 35, seeks woman, 20-40, to accompany me to Australia and Expo '88 next summer. Expenses paid. Enthusiastic and adventuresome personality a must. NYM R280

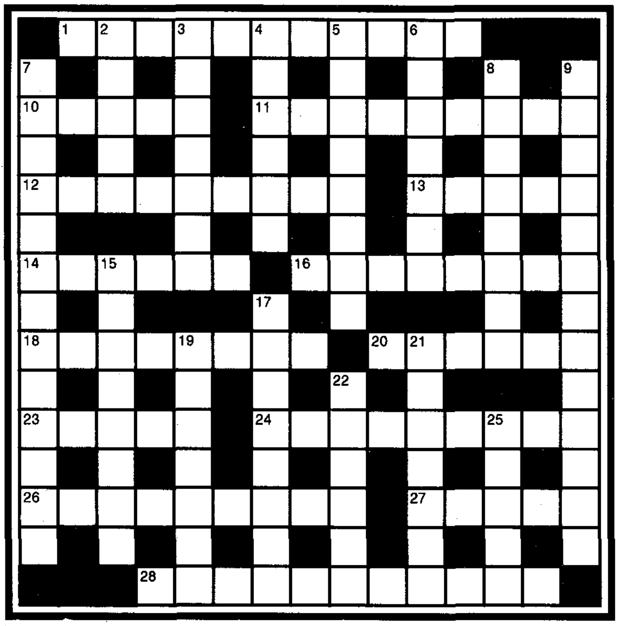
Marie—Riding, jumping and Kandinsky. Please supply phone number. NYM R166

Patsy—The verdict is yes, but send me your number. NYM P540.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A lot of time is taken in voluntary working. (11)
10 Harry the carrier embracing a Parisian. (5)
11 Cordial garden-maker in the Orient. (9)
12 Like some heavenly food? (9)
13 Many in Israel shoot. (5)
14 See about article one's brought back without any trouble. (6)
16 Court official offering a suggestion to the personnel. (8)
18 Non-professional persons, mature as can be. (8)
20 She's some man's better-half. (6)
23 Went down in the main. (5)
24 Support ministers behind those taking part. (9)
26 Getting everything by credit card is quite OK. (9)
27 Some of the charges at a night-club can be the very devil! (5)
28 Giving notice saved tiring involvement. (11)



DOWN

2 Sound fruit—not top-quality though. (5)
3 The beast getting the Communist vote. (7)
4 Grit is obtainable from the river. (6)
5 Left face-up, so must be covered. (8)
6 Collects a thousand animals together. (7)
7 A mean guy? (3, 7, 3)
8 Limit break and a worker will get aggressive. (8)
9 Old coppers went by foot. (5-8)
15 A traveller's necessary restraint. (4-4)
17 It's most likely for the youngster left inside. (8)
19 Favoured no weed treatment—the dunderhead! (7)
21 Cuts trains without hesitation. (7)
22 Stress the electricity money must be found. (6)
25 Again and again concerning "X". (5)

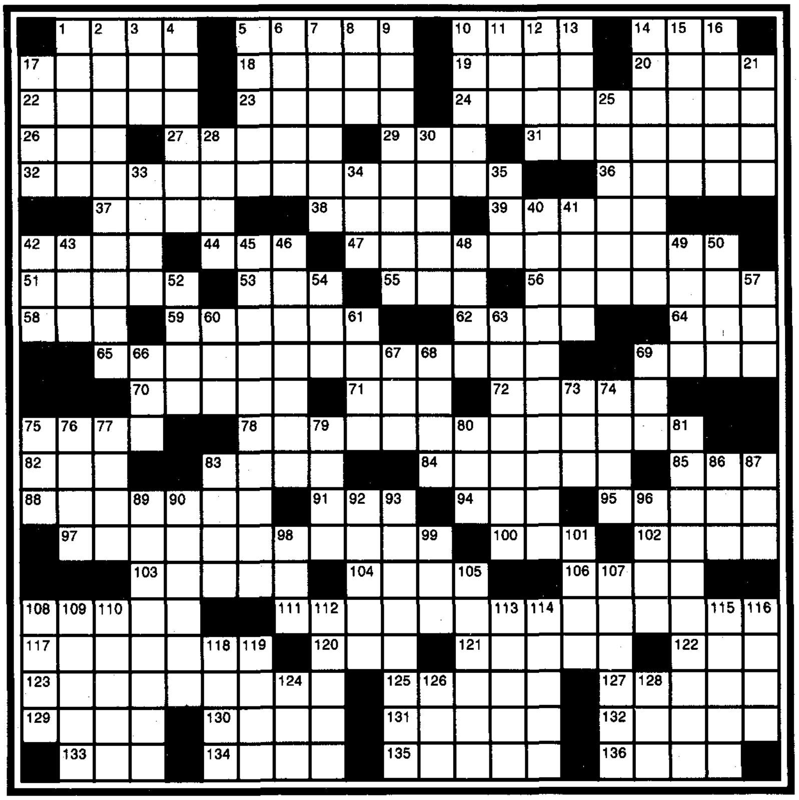
'RETROSPECTIVE '87': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Extend across
5 Reservation pole
10 Wear well
14 Literary monogram
17 Koch's predecessor
18 Merge
19 State flower of Tennessee
20 Shakespearean king
22 Curacao's neighbor
23 Exploratory mil. mission
24 Land in the '87 news
26 Shastri of India
27 Morocco's capital
29 Compass reading
31 Getting out of bed
32 World Series winners, '87
36 Moffo and Magnani
37 What the walls have
38 Normandy city
39 Muse of poetry
42 "—— go marching on"
44 H. M. Pulham, e.g.
47 Comeback comic, '87
51 City of Siberia
53 Actor's signal
55 Cartoonist Gardner
56 Keep alive
58 An avis lays them
59 Cornell's home
62 Crown prince
64 Planetarium vista
65 Super Bowl champs, '87
69 Shoshonean Indians
70 Licensed flier
71 Asner namesakes
72 Toiletries kits
75 Jai-——
78 Tony musical, '87
82 Burgle
83 Kin of a copter
84 Game for 81-Down
85 'Bye syllables
88 Tartuffe's creator
91 Gun org.
94 Varnish ingredient
95 On the qui vive
97 Locale in the '87 news
100 Pastureland
102 Suppositional
103 Houston batsman
104 Practice boxing
106 Kitchen pro
108 Ms. Kirkpatrick
111 A scandal of '87
117 "Wrapt in clouds ——": Byron
120 Charged atom
121 Insert mark
122 Mold, as an aspic
123 Grammy album, '87
125 "Good Night" girl
127 —— Haute
129 Alone, to a diva
130 Grippy feeling
131 Nearly burn
132 Sidestep
133 NASA moon vehicle
134 Ex-G.I.'s
135 Carries
136 Umps' colleagues

DOWN

1 Turkish inn
2 Oscar actor, '87
3 Dpl.
4 Less distant
5 Engine type: prefix
6 —— a time (singly)
7 Before toe, in a game
8 V-mail destination
9 Haberdashery stock
10 Irish export
11 Greek nickname
12 Vittorio De——
13 Pre-Soviet ruler
14 New word of '87
15 Get started
16 Steam bath
17 Lotion
21 Opposite of riches
25 Gauchos' gear
28 African fox
30 From the time when
33 Scottish refusals
34 —— Mahal
35 Six, in Salerno
40 Noncooperation
41 Asian river
42 From —— Z
43 Soho coin
45 September to June, usually
46 Two bits
48 Actress Madeline
49 Drying kiln
50 Victory goddess
52 Bird or fruit
54 16th C. German theologian
57 Abbr. in Albany
60 De Coster's "—— Ulenspiegel"
61 "Many —— of purest ray" (Gray's "Elegy")
63 Everlasting
66 Bedpost finial
67 Uganda's Amin
68 Aide: abbr.
69 Employ
73 Where: Lat.
74 "Casablanca" heroine
75 Escort's offering
76 Chicago area
77 Kind of seaman
79 Vocalist's rendition
80 Adult elver
81 Lady in the sports news, '87
83 "True" pluck
86 Sandy's bark
87 Porky's place
89 New word of '87
90 Ancient ascetic
92 Kremlin prefix
93 Mountaineer
96 Prevaricated
98 Public Enemy ——
99 Temporary fashion
101 160 square rods
105 Not too long ago
107 Alice's mad acquaintance
108 Crying sprees
109 Take out membership
110 Allan ——, Robin Hood follower
112 Broods of pheasants
113 Scope
114 Arboretum specimens
115 Schlemiels
116 Winner's reaction
118 Norway's king
119 Living or minimum
124 Squirrel's tidbit
126 Carioca's city
128 Night before



Solutions to last week's puzzles appear on page 14

Introducing the American Express Gift Cheque. It makes any Christmas wish come true.

U.S. DOLLAR GIFT CHEQUE
WHEN COUNTERSIGNED BELOW WITH THIS SIGNATURE
CITY AND DATE
19
American Express Gift Cheque
ISSUED BY
AMERICAN EXPRESS TRAVEL RELATED SERVICES COMPANY, INC.
NEW YORK, N.Y.
Pay this Cheque to the Order of
$50.00
IN UNITED STATES
FIFTY DOLLARS
IN ALL OTHER COUNTRIES
COUNTERSIGN HERE IN PRESENCE OF PERSON CASHING
CHAIRMAN
50 U.S. DOLLARS
UNITED STATES BANKNOTE COMPANY
50 U.S. DOLLARS

Now there's a way to give everybody on your Christmas list exactly what they want.

Announcing the new American Express® Gift Cheque. It's the one gift that's sure to be perfect… because it can be used just like cash to buy almost anything.

But it's even better than cash…because it's refundable if lost or stolen, it comes with all the prestige and heritage of the American Express name, and it's more personal…so it really shows you care.

The elegant Gift Cheque is available in denominations of $25, $50 and $100.

So go to your bank, savings & loan, credit union, or any American Express Travel Service office and ask for the new American Express Gift Cheque. It's the greatest development in gift-giving since Santa Claus.

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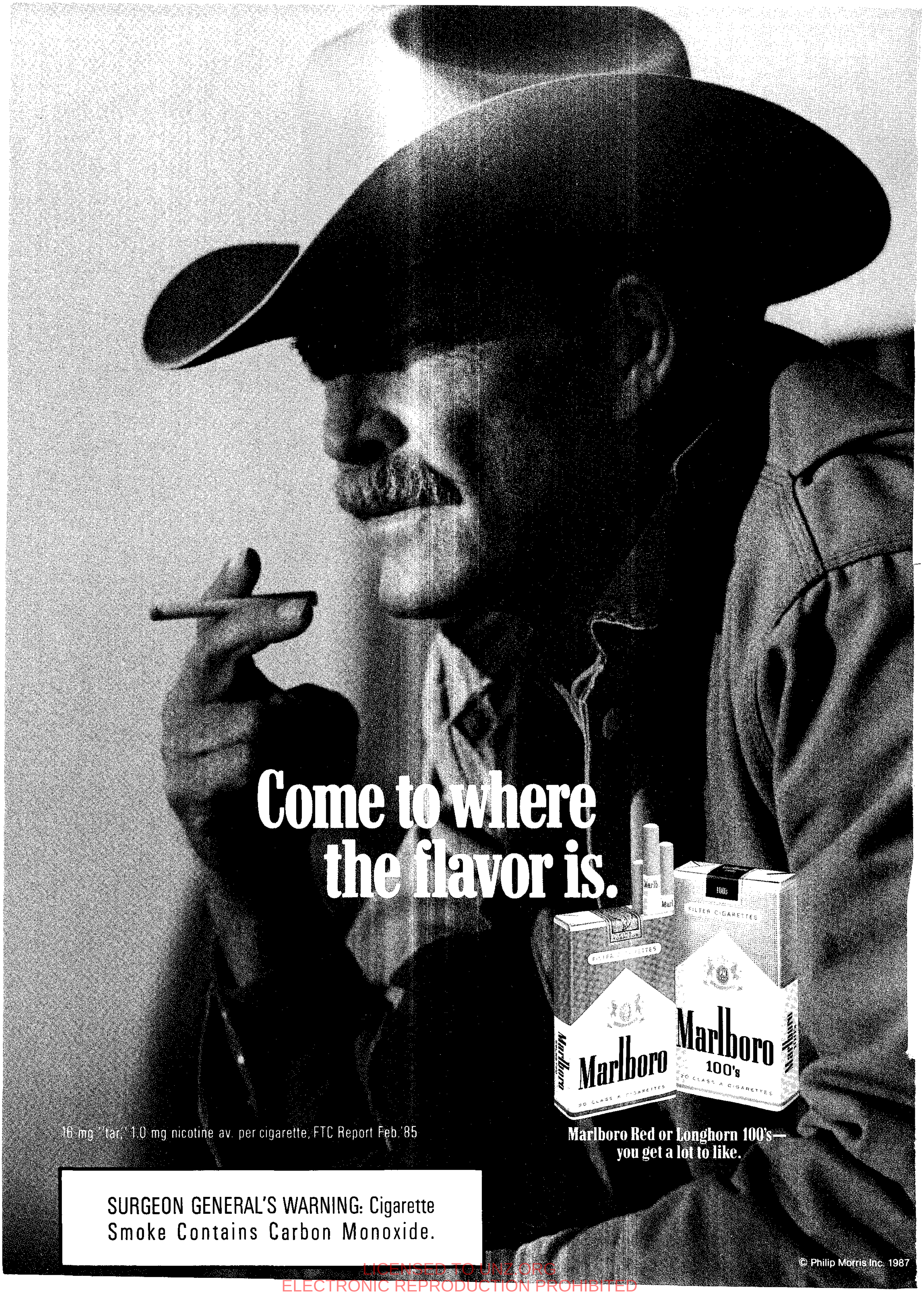
Come to where the flavor is.
Marlboro
FILTER CIGARETTES
20 CLASS A CIGARETTES
Marlboro
100's
FILTER CIGARETTES
20 CLASS A CIGARETTES

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85

Marlboro Red or Longhorn 100's—
you get a lot to like.

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

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